OPUS

INTERSTELLAR

THE COMPLETE SCREENPLAY

WITH SELECTED STORYBOARDS

Jonathan Nolan and Christopher Nolan

Based on the film from Warner Bros. Pictures and Paramount Pictures

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INTERSTELLAR

THE OPUS SCREENPLAY SERIES

INTERSTELLAR

Written by
JONATHAN NOLAN *and* CHRISTOPHER NOLAN

Storyboards drawn by
GABRIEL HARDMAN

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INTERSTELLAR

The Complete Screenplay

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Storyboards drawn by Gabriel Hardman

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Introduction

JONATHAN NOLAN AND CHRISTOPHER NOLAN
INTERVIEWED BY JORDAN GOLDBERG

JG Walter Donohue [*Editor at Faber & Faber*] wanted me to start off with a question about the term *science fiction*. He's never liked the term *science fiction*; he prefers the term *speculative fiction*. He believes speculating about the future is a way of revealing the way we live now and providing some kind of order in the way of understanding the chaos of contemporary life.

JN For me, that was the whole jumping off point. Originally, Steven Spielberg wanted to do a contemporary space adventure. I pitched him instead something set fifty years into the future. The reason was that – in the tradition of *MASH* being set in the Korean War but really being about the Vietnam War – I wanted to do something that reflected what I thought was the current state of human ambition. Which it is to say we congratulate ourselves every day on living in this spectacular moment of technological advancement and progress; we've invented the internet and a variety of ways we can buy stuff online, but we're not going into space. Measured purely by altitude, the human race peaked fifty years ago.

CN But Walter's question is about the value of speculative fiction – he's not asking about futurism per se. Science fiction can be contemporary, speculative fiction can be contemporary as well. You set the story in the future so you could address the underlining problems and ideas that are going on in society right now the way the best speculative fiction does. And this project has always been in that tradition. What's interesting is that when we came to shoot the film, we went exactly in the opposite direction. So we didn't allow for any kind of futurism or any kind of difference from contemporary technology and contemporary society. The reason for that is it is more speculative fiction than science fiction. You choose what your speculations are about. And I didn't want to speculate about the color of people's trousers in the future or what kind of computer screens they'd be using. I think that

speaks to the difference between science fiction and speculative fiction just as terminology.

JG Where did the specific speculations in *Interstellar* come from? Like the dust situation?

CN For me, the whole dust situation came from looking at Jonah's original draft and focusing in on the idea of a return to an agrarian society. An agrarian society has a utopian aspect – there's a simplicity and a kind of wholesomeness associated with it – and I think Jonah's goal was to stop it from feeling dystopian. I really liked that. But what I found interesting was the idea that when you research the kind of farming community that existed in the past, they're very subject to the elements, they're subject to the natural disasters. And whilst I think the blight idea was always extremely compelling as a device, it was inherently not very visual because you're talking about things not growing or dying. We found ways to dramatize it by setting fire to the fields and the like. But I really wanted to get across two ideas with the dust situation. One was a simple way of visualizing the decay of a farming community or the ability to be able to farm. And the other key point is from watching Ken Burns's documentary *The Dust Bowl*, which is incredible if you haven't seen it because *it is* science fiction. It seems like science fiction. You cannot believe the images you're seeing, the real images. The descriptions are heartbreaking and amazing, but you're looking at pictures and film of things that if you put them in a movie, directly, people wouldn't believe it. When we do the dust clouds and the dust storms in the film they are toned down from the real imagery because the real imagery would never be believed. And that really happened.

JN That's amazing.

CN And I really like the idea of trying to dramatize your inherent blight situation in a sort of disaster movie mode and make it bit more visceral. But do it in a way that has already happened on our planet, for real, that has been documented. And that eventually led us to actually incorporate some of Ken's footage in the film as the real voices talking about the dust with the older Murph. I really like the idea of saying that the most threatening and outlandish visual idea of the first act has already happened in real life. It's not even under question.

JN We're sort of in this moment in which humans are obsessed that we'll prove our own undoing – that we'll poison the planet, we'll destroy ourselves, and all these things. But I thought it would be more interesting to find a slightly less personal Armageddon, or the idea that the universe obliterates you or the planet turns itself toxic because it doesn't care about you and me because we're an accident in outer space. The blight and the dust provided what I thought was a great, impersonal way for the planet to sort of gently suggest that our time here was over. That it was the moment to move on, rather than being something that we had brought on ourselves which, in its own way, feels anthropocentric.

JG Jonah, in a story like this, there needs to be a certain amount of scientific research. In the beginning when you were talking to Kip Thorne, you were in immersed in a slew of complex concepts and ideas. Where did the science end and the imagination begin?

JN Well, Kip is simultaneously a brilliant, brilliant scientist, but also a very kindly and patient explainer of science. He's of the philosophy that all these grand discoveries that he and his mates have come up with, if they can't be articulated back to regular people – people like me – then of what use are they? If you can't share them with the rest of humanity, then have you really discovered anything at all? And so Kip has devoted an enormous amount of his career and his time to trying to make these ideas accessible as his great friend Stephen Hawking has – and to a degree as Albert Einstein did - trying to make sure that these things are things you can hang onto. And in the manner of Einstein – you know, Einstein's thought experiments ultimately always involved two people on a train, or twin brothers with one headed into space – any attempt to understand general relativity seems to come back to this personal scale because it's how we see the universe. We are our own instrument for measuring the universe – ourselves, our life spans, our senses, and our relationships. And our understanding of our mortality is built through those relationships. So Kip – in his books, in his work – has concentrated on finding ways to relate these things on a human scale. And that inevitably brings you to this view of natural events as they relate to us and our families and our relationships. In terms of principles guiding us, there are a number of ideas that are common to lots and lots of speculative fiction. Wormholes being one of them. But the main thing here was to try to get all the way

underneath the rule-set sufficiently that the experience becomes kind of a tactile one that you feel. I mean, a wormhole is kind of an inherently alien concept, right? We know nothing in the universe that would allow one to develop naturally. The idea of a wormhole presupposes the idea of a higher order of intelligence, so there's a certain amount of speculation just in that.

CN There are several key narrative ideas that I put into the script based on passages that Kip had led me to in his book. Those then turned out to be the things that he argued with me the most about whether they would really happen.

Laughter.

But I found that fascinating because it meant to me that even though he'd written it in a book ten years ago, he was still completely prepared to take it as a fresh story element, and argue about whether or not it could really be.

JN Sure.

CN And I found that surprising and a little frustrating at first, and then the more I talked to him I realized that he approaches these things from a very pure point of view. So it's not about whether he said it ten years ago or not, it's about what does he believe now. What does the science tell him. And very often it was about whether he could make the numbers work. Literally. So I would say, 'Can this happen?' And he'd say, 'Well, I'll do some calculations.' And when he did the calculations it allowed him to understand that mathematically it was possible, which I guess is kind of the genesis of the whole idea of wormholes because he doesn't believe they can be naturally occurring, but he believes them as a mathematical possibility based on Einstein's equations. But I did find that when I came to the project, there was a very, very dense amount of science that he was quite keen on that I had to (*laughs*) gently pry him away from.

JN (*laughs*) Yeah, sure.

CN And we were able to address some very sophisticated scientific concepts in the movie by just simplifying – just having fewer elements. I think there were so many things crammed into the original, so many scientific ideas that Kip wanted or that you wanted –

JN Yeah, there was an awful lot of stuff that we were trying to cover. Kind of everything . . . Well, the film's called *Interstellar*!

Laughter.

CN Relative to the original question, though, I definitely tried to not go too far and try to understand the complexities of science because I felt that the audience won't be able to. I have to understand it a little bit better than the audience does, but you have to be one of them . . .

JN You and I are not terribly keen on research. You do just enough so that you see the possibilities and not the constraints. This was a very different experience for me because I spent so long talking with Kip and reading books. Sometimes these projects go quickly, sometimes they drag on, but this one lasted a bit. I became friends with Kip – we sort of kept talking – and I think all of that helps. There was about a two-month period in 2008 in which I felt confident to say that I felt like I truly understood both special relativity and the theory of general relativity, right? And then the writers' strike happened and I've never understood it since. (*Laughs.*) Some of these things you can understand on an intellectual level, and then hanging out with Kip long enough there are some of these things that you just start to feel are more instinctual.

CN And the instinctual ones are the worthwhile ones because the actual ones don't play for an audience at all, unless they can be summarized as a simple rule that you oppose – like you can't go faster than the speed of light, or whatever.

JG Explain the significance of Murphy's Law.

JN Murphy's Law is not quite as scientific as – (*To CN.*) I can't remember if you and I ever talked about it . . .

CN Well, the way you explain it in the draft – it actually is pretty scientific, funnily enough.

JN Yeah, it's kind of a lot of my speculative bullshit. What was interesting about Murphy's Law was that I thought it was a fascinating jumping-off point for a theme –

CN Well, it's not speculative bullshit! You mean in terms of it meaning whatever can happen, will happen?

JN No, that's not speculative bullshit.

CN The other end of it is complete bullshit, and Kip has explained that to me. I left it in the film because I thought it was really good.

JN What's that?

CN The scientific idea that Brand expounds that because Miller's and Mann's planets orbit a black hole that not enough elements are able to reach them. Kip went with it at first, but then he talked to some of his colleagues, and he's fairly confident that, in fact, the opposite would be true. But he was okay with me leaving it there because I'm like, 'Well, first off, she could be wrong.' And I think, interestingly for Kip, that was a major breakthrough because of his understanding of the science –

JN (*laughing*) That the scientist could be wrong! Yeah, totally.

CN Yeah, that you can have a character who spouts bullshit, or speculation, or whatever – that that's okay. Once he got his head around it, he was very comfortable with it. Where we got into a certain amount of trouble and where we really tried to skirt the truth is with the gravitational pull of the black hole, because this orbital angular momentum stuff that it gets into, the way that a black hole would really attract a body, and the way that you wouldn't fall into it, you would orbit it – they're just not things that the audience is ever going to be able to understand. That was one of those early things that we said, 'The way this story is going to work, we're going to have to view gravity as a stronger force than it really is.' Or, stronger in its early stages.

JN But in turn, when you'd talk to Kip you'd realize that relativity is such an odd thing. The shape of our universe is so bizarre that at certain speeds and locations, time and space do become very unusual. The idea that I was really trying to get to with Murphy's Law was just that we live in a space in which things are permitted to happen, right? And those are good things or bad things. Death, destruction, but also life. The idea that we're here on this ball of mud hurtling through space seems to have something to do with our interactions with extra-planetary bodies and cosmic rings –

CN I think biologically and historically it's a very interesting idea, and I do think it's scientific because it actually relates to osmosis, as simply

as that; it's like, a body in motion with particles going through a membrane because they just will.

JN Right. They'll find a way.

CN Exactly.

JG Talk about making abstract, complex concepts understandable by finding a way to make them emotional.

CN You do have to personalize it. Even if the audience understands it, they aren't going to care about it. There were two things that really hooked me on the project after reading the early drafts. I mean, I loved the characters. I loved the setting of the first act. But I really loved the moment where Cooper catches up with the messages he's missed. And I always felt that if you could make that the centerpiece of everything that happens in the second act – it just is such a powerful thing that anyone could relate to. And there is science behind it, but you're not thinking about the science at all. You're actually thinking about your own mortality. You're thinking about living life as a human being. And that was attractive to me.

If you look at what I did with the draft, mostly what I did was take out all of the other stuff in the second act and just have that scene. I always found that moment to be the most ambitious thing in the project, and the most sort of . . . extraordinary.

JG Walter brought up an interesting point. He said that Flannery O'Connor always said that the most important word when writing is concrete. And for him the concrete thing in this script was the emotional core between the parent and the children.

CN Yeah. Well, I always felt that was at the heart of the project. My feeling on the development process – which you (*JN*) were engaged in for many years – is that it doesn't necessarily allow for choices; that is to say, the stripping down of choices. The development process inherently adds things – adds potential choices – but it's not a very good process for making the ultimate choices you have to make in terms of what to take out. And ultimately, in any moviemaking process, at some stage somebody has to come along – usually it winds up being a director, if somebody's a writer-director they've got a better chance of doing it – and going, 'Okay, yes you could make this whole other movie. You could make ten other movies, but you can't make those

movies. You've got to choose one and follow that line very strongly.' So what I found in your drafts was this family. And to me, that's the thing that you follow the whole way. And ultimately what I wound up doing – and I told you after I'd done it because I did not do it on purpose – but I wound up eliminating any kind of alien life from the project. For me, that happened for two reasons. I mean, one was just me following my natural instinct about what I loved about the characters, and the story that I thought was important. The other reason has to do with the problems I have with a lot of popular science fiction films over the years, which is that they don't necessarily focus in on a momentous event to the degree that they should, and the only way to do that is with the exclusion of other momentous events.

JN Sure.

CN So, to me the idea that you could find a planet that you could walk around on and talk about living on is so extreme, that to then also have a scene where somebody encounters alien life – that to me is the next momentous event . . .

JN A whole other movie!

CN It's the difference between screenplays and then the screenplay that you go, 'Okay now we turn the cameras over on Monday.' It's not about taking out things that you think are good – it's just about a choice of going, 'You could make any movie out of this. What is it?' And I talked to you a lot, I remember, about genre very inarticulately for a very long period of time. Like years. Because I would say I don't want it to be an adventure story, but it was very difficult to figure out. I think ultimately it was about moving away from it being an action film and going more to – I don't even know what genre you call, like, *Treasure of the Sierra Madre* or *Greed*, or these films that are very much about human beings, and they tend to be quite simple stories.

JN A disaster morality tale, or something. Something in that space.

CN Yeah, I suppose you do call them adventure movies, but it's different. It's different from action-adventure.

JN Absolutely. Because *Interstellar* isn't about an antagonist. The antagonist is the universe.

CN Exactly.

JN The antagonist is the void of the vacuum that we live in.

CN Yeah. Which is about focus. I mean, one of the things that we did very early on – well, we really did it in the shooting, but when we came to edit, we do the first docking scene on the Endurance, which in all the scripts had been fairly much a throwaway. In my draft, it was one line. But the action takes up a lot of screen time. And I think, without even really talking about it with Lee (*Lee Smith, Editor*), we realized that if you make that moment important, and difficult, and dangerous, you're setting the tone in terms of just how difficult space is. If you turn the volume down you can put the focus on the mechanics of 'how do you live in space?' One of the things we talked a lot about in the sound design is not having sound effects in space. We thought that was going to be this very risky and daring thing to do, but what we discovered was that as soon as you just did it and looked at the film that way, you realized that silence is extremely threatening. It really reminds you at every stage that you just shouldn't be there.

JN You're automatically reminded of the uninhabitable aspect of that environment. It's very powerful.

JG By no means is this a message film, but it does emphasize the importance of the human impulse to explore, and it hits it pretty hard, particularly in the first act.

CN Well, I think that's a very positive message to have in the first act because it keeps an optimism to things, even though there's a negative view of 'where are we now?' But there's a real optimism to exploration. It's like in *Star Wars*, Luke Skywalker sitting there on Tatooine trying to see what's out there and eventually he gets his chance. So, it's an incredibly optimistic thing at the beginning of the film. What I brought to it, which actually wasn't even that fresh an idea because it was something which you talked about years before trying to get it in yourself, was the idea of looping it back in on itself. So the journey returns to where it starts. Because that always seemed the appropriate journey, and I think I tried very hard to make that very literal – very mechanical almost. We loop it back in on itself, and we see the dangers of that kind of exploration. I don't just mean physically, but emotionally. I mean, you go all the way out there, and then you have to come back.

JN But you return to find the world has changed. That was the most important thing for me. I think where I began my journey with this film was really with the end. The idea of a man out of his own time. Sort of a time traveller. On some instinctual level we feel that time travel is not possible backwards. The universe forbids it. You feel that once events move from right to left and we progress forwards in time, there's no going back. And there's something very tragic and sad about that. You can move only in the tragic direction – tragic in the sense that you have to leave people behind, optimistic in the sense that you can glimpse the future.

CN Right.

JN And as you get older, and certainly as I've become a parent, which is this transformative moment and somewhat meaningful for me with this project, because when I started it the relationships between what was then father and son were purely speculative – Chris then changed Murph to a little girl, and then in the interim I had a little girl of my own. So now the emotional wallop of the film is completely different. But even in the short few months since I've become a parent, you begin to realize that, as you get older, you become a bit of a passenger in the universe. And I imagine I will probably get to a moment in my life shortly towards the end of it where you just want to keep living because you want to see what happens. What do our children become? What is my little girl going to be doing in forty or fifty years? I mean, the possibilities of that are staggering. And the idea – a very provocative one – that you'd be able to glimpse that on some level, that you'd be able to glimpse where all that is going, is very sad and very alluring all at once.

CN It is, but there's another factor that really feeds into that, which is that pop culture relentlessly speculates about the negative aspects of the continuing human story. So there are all these ideas of apocalyptic thinking. Every generation believes they're the last generation on Earth. Maybe one generation will eventually be right. I certainly hope it's not ours. But everyone has always believed that, so there has always been this apocalyptic mode to storytelling. What I really loved about what you'd done with the central concept is that it transcends that. It's about the way in which human beings adapt and transcend natural movements – apocalyptic-type movements. And that is where the optimism comes in. That's also where the excitement comes in. Yes, the sadness

of leaving Earth is very analogous to the sadness of leaving home. But then you go somewhere and that's exciting and fascinating. I was just struck by how it had been a long time since I saw movies like the ones that Spielberg was making in the early eighties, late seventies, where you presented a sort of inevitability in life or human evolution or whatever – something that the filmmakers really believed in. Like, if you look at *Close Encounters* or *E.T.*, or whatever – stuff where you go, 'Okay, these things are going to happen. What if it happened now? Or what if we could see it happening now? What if we knew it?' And I just thought that original concept you had that the Earth is the nest and you leave the nest – I'd never seen that presented as positive. I'd never seen that presented as a simple, evolutionary sort of inevitability. Which, to me, the best science fiction films do, or the best speculative fiction films do – they present it as, 'Yes, this is going to happen. Isn't it interesting to think about what that would be like?' It's actually a lot harder to imagine something positive – a lot harder to imagine what if we have to go beyond where we are?

JN That's the fascinating question of why is it that humans are so obsessed with not just the idea of their own Armageddon, but their own culpability in it.

CN Well, I think it's actually easier to imagine hell than it is to imagine heaven, and I think if you look at paintings or anything else, the descriptions of hell are always more convincing and relatable because they're exaggerations of human suffering, which is quite tactile. But there's also massive importance to a generation that is the last human generation. I think every generation has that sort of ego to them – if you could ascribe an ego to an entire species. But there's that idea that we might be the last, and therefore we are the most important.

JN The film might be guilty of that, but ultimately not.

CN I don't think it is at all because there's nobody sitting there going, 'Yeah, we messed up; this is the end of things.' They're all sitting there kind of going, 'Yeah, we'll figure it out.' Part of the problem of where the negativity comes from has happened in the last twenty years with people trying to look in a more cynical way under the surface about motivations for why things happen. So, there's a very, very powerful belief that innovation comes from war, or human conflict. You know, we only went into space to mess with the Russians or whatever it is.

And you go, 'Okay. There are interesting theories behind that. There are interesting undercurrents that, yes, in the past, might have been overlooked.' But now people aren't seeing the wood for the trees. We went to space because it was a cool thing to do. Kennedy sat there and said, 'Yeah. We should go to the moon.' I had a very interesting conversation with my friend David Lloyd years ago. We were talking about, in human history who of our times will be remembered? And who will be the most prominent person to be remembered for the last hundred years in the way that historical figures are? And if you ask people that question, you know, they'll say things like Steve Jobs, or whatever. And then you go, no, it's Neil Armstrong!

JN Right.

CN And how can it not be Neil Armstrong? If you look five hundred years in the future, it's like, the first guy who left the earth and landed somewhere else.

JN He's Christopher Columbus minus all the slavery.

CN Yes. And whatever things sort of hover around, that stop us from being able to see, will fall away over time, the same way they did for Columbus.

JN And that's how I got the job in the first place. At that moment it absolutely felt – this was my pitch – that the safe bet was in a million years that alien anthropologists would come to Earth and they would find a stick with a piece of polyester on the moon, and they would say, 'Wow, they almost made it. They got that far.' So, you wash away all the day-to-day stuff that we get caught up in – this invention or that invention. And it's like, 'No.' That drive to get out, to explore the universe, will be the residue that's left behind. Armstrong will be the person that people talk about.

This is what connects it back, for me, to Murphy's Law. Murphy's Law popularly is: if something could go wrong, it will go wrong. The eponymous Murphy was one of a group of rocket engineers working for the Air Force. And he was a grumpy guy, and the rest of the people on the team didn't like him very much because he was constantly ragging on people. And one day he came back and said, 'You know, if there was a way for these guys to mess this up, they would.' And that has been how we remember Murphy's Law, right? If there's a way for

human beings to mess things up, they will. But another guy there – an engineer by the name of Nichols – had a different take on it. And by his accounting, the sentiment – as it was expressed as they were distilling this wisdom of the things going wrong in their testing – was that 'If something can happen, it will happen.' It doesn't have to be a bad thing; it doesn't have to be a good thing. Humans are capable of both. We're lucky enough to live in a universe in which both things can happen. And it's interesting to see how many films and books tend to concentrate on all the terrible things that we can do. The parasitic relationship between innovation and violence and all those sorts of things. And there's something under it, certainly. But they do tend to ignore the self-evident part too.

CN Yeah, exactly.

JN We exist. We survived. Hopefully, we will continue to survive, and that is probably a good thing.

Interstellar

THE SCREENPLAY

BLACK. THE GENTLE SOUND OF WIND IN CORN 1

A row of books. From spaces between them, dust falls.

INTERSTELLAR

ELDERLY FEMALE VOICE
(*V.O.*)

Sure. Dad was a farmer.

BRIGHT CORN STALKS FILL THE FRAME, SWAYING IN THE BREEZE 2

ELDERLY FEMALE VOICE
(*V.O.*)

Like everybody else back then.

The wind is RISING, *shaking the plants more* FORCEFULLY . . .

Insert cut: a WOMAN *in her eighties against a dark background.*

ELDERLY WOMAN

Course, he didn't start that way . . .

The WIND IS HOWLING, SHRIEKING *and we* RIP INTO –

EXT. THE STRATOSPHERE – DAY 3

BURNING *through the fringes of space* –

INT. COCKPIT – CONTINUOUS 4

A young PILOT *fights his* BUFFETING *craft* –

RADIO
(*O.S.*)

Computer says you're too tight –

PILOT

I got this –

The Pilot grabs a panicked glance at his instruments –

RADIO
(*O.S.*)

Crossing the Straights . . . shutting it down, Cooper. Shutting it *all* down . . .

PILOT

NO! I need the power up –

EXT. THE STRATOSPHERE – CONTINUOUS 5

The BLACK *and* RED SKY *starts* SPINNING HORRIFYINGLY –

INT. COCKPIT – DAY 6

As the controls RIP *themselves free, the pilot* SHOUTS *and we* –

CUT TO:

INT. BEDROOM, FARMHOUSE – NIGHT 7

A man WAKES, *nightmare* SWEATY. *This is* COOPER.

YOUNG GIRL'S VOICE
(*O.S.*)

Dad? Dad?

Cooper turns: in the doorway – his sleepy ten-year-old daughter. This is MURPH.

COOPER

Sorry. Go back to sleep.

MURPH

I thought you were the ghost.

COOPER

There's no ghost, Murph.

MURPH

Grandpa says you can get ghosts.

COOPER
Maybe Grandpa's a little too close to being one himself. Back to sleep.

MURPH
Were you dreaming about the crash?

COOPER
Back to sleep, Murph.

Murph shuffles back out the door. Cooper moves to the window. DAWN *breaks over an* ENDLESS SEA OF CORN . . .

ELDERLY FEMALE VOICE
(*V.O.*)
Corn, sure. But dust. In your ears, your mouth . . .

INSERT CUT: AN OLD-TIMER IN CLOSE UP, WATERY-EYED, DESCRIBES DUST BOWL CONDITIONS.

OLD-TIMER
(*V.O.*)
Dust just everywhere. Everywhere.

EXT. COOPER'S FARM – MORNING 8

An old man, handkerchief across his face, sweeps dust out of the door onto the porch. This is Grandpa (DONALD).

INT. KITCHEN, FARMHOUSE – MORNING 9

Cooper pours himself coffee as Donald puts grits on the table. TOM, *Cooper's fifteen-year-old son, stuffs his face.*

Murph, wet hair, towel around neck, plays with pieces of a MODEL (*a lunar lander*).

DONALD
Not at the table, Murph.

MURPH
Dad, can you fix this?

COOPER
(*takes pieces, frowning*)
What'd you do to my lander?

MURPH

Wasn't me.

TOM

Lemme guess – your ghost?

MURPH

It knocked it off my shelf. It keeps knocking books off.

TOM

There's no such things as ghosts, dumb-ass –

COOPER

(*to Tom*)

Hey –

MURPH

I looked it up, it's called a poltergeist.

TOM

Dad, tell her.

COOPER

Murph, you know that's not *scientific*.

MURPH

You say science is about admitting what we *don't* know.

DONALD

She's got you there.

COOPER

(*hands her pieces*)

Start looking after our stuff.

Donald looks at Cooper, admonishing. Cooper shrugs.

COOPER

Fine. Murph, you wanna talk science, don't just tell me you're scared of some ghost – record the facts, analyze, present your conclusions.

MURPH

Sure.

Cooper gets up, grabs his keys.

DONALD

Hold up. (*Off look.*) Parent–teacher conferences. 'Parent' – not 'grandparent'.

EXT. FARMHOUSE – MOMENTS LATER 10

The kids pile into an old pickup truck, scraping DUST *off the seats. Cooper, coffee in hand, peers at a black cloud.*

COOPER

Dust storm?

DONALD

(*shakes his head*)

Nelson's torching his whole crop.

COOPER

Blight?

DONALD

They're saying it's the last harvest for okra. Ever.

Cooper stares at the smoke. Uneasy. Gets into the truck.

COOPER

Shoulda planted corn like the rest of us.

DONALD

Be nice to Miss Hanley. She's single.

COOPER

What's that supposed to mean?

DONALD

Repopulating the Earth – start pulling your weight.

COOPER

Start minding your business.

INT./EXT. PICKUP TRUCK ON DIRT ROAD – MOMENTS LATER 11

Cooper sips his coffee, steering while Murph shifts –

COOPER

Okay, gimme second –

Murph wrestles the long gear stick into second. Cooper sips.

COOPER

Now third –

Murph struggles to find third – GRIND.

TOM

Find a gear, dumb-ass.

MURPH

Shut up, Tom!

BANG – A TIRE BLOWS OUT. *Cooper stops the truck.*

TOM

What'd you do, Murph?

COOPER

She didn't do anything. We lost a tire is all.

TOM

Murphy's Law.

MURPH

Shut up, Tom.

Cooper gets out of the truck, checks the flat, turns to Tom.

COOPER

Grab the spare.

TOM

That is the spare.

COOPER

Okay, patch kit.

TOM

How'm I supposed to patch it out here?

COOPER

Figure it out. I'm not always going to be here to help you.

Tom moves to the back of the truck. Murph is there.

MURPH

Why'd you and Mom name me after something bad?

COOPER

We didn't.

MURPH

Murphy's Law?

COOPER

Murphy's Law doesn't mean bad stuff will happen. It means 'whatever can happen, will happen'. And that sounded just fine to us.

Murph frowns, hearing something . . .

COOPER

What?

Then Cooper hears it, too. A LOW RUMBLE. *Cooper* GRABS *Murph as a* DRONE SOARS *low overhead –*

COOPER

Come on!

Cooper jumps into the truck – he pulls out a laptop and antenna hands them to Murph – shouts at Tom –

COOPER

Get in!

TOM

(*jack in hand*)

What about the tire?

INT./EXT. PICKUP TRUCK THROUGH FIELDS – MOMENTS LATER 12

Close on the SHREDDING TIRE *as the truck* BARRELS *through cornfields. Murph fires up the laptop. Cooper strains to see through the cornstalks, scanning the horizon –*

TOM

There!

To the right, the dark shape of the drone, cruising low over the fields. Cooper JERKS *the wheel – the drone has long, thin wings like a U-2, but no cockpit.*

COOPER

Indian air force surveillance drone. Solar cells could power an entire farm. (*To Tom.*) Take the wheel –

Tom takes the wheel – Cooper hands Murph the antenna.

COOPER

Keep it pointed right at it –

Cooper works the laptop – the screen fills with Hindi.

Faster, Tom. I'm losing it.

Tom WEAVES *through the corn – they round a corner, almost* HIT *a* HARVESTER – BANG – *the truck loses a wing mirror –*

Ahead the drone SOARS, *banking, pulling away –*

The truck BURSTS *out of the corn, Cooper's nose is in the laptop.*

TOM

Dad?

COOPER

Almost got it. Don't stop.

In front of them, the drone plummets from view into the next valley – the path ahead leads to a three-hundred-foot drop.

TOM

DAD . . .

Cooper looks up.

COOPER

Tom!

Tom locks up the brakes. Cooper looks at him – he shrugs.

TOM

You told me to keep going.

Cooper grabs the laptop and opens the door.

COOPER

Guess that answers the 'if I told you to drive off a cliff' scenario.

Murph is still pointing the antenna.

MURPH

We lost it.

COOPER
(*smiles*)

No, we didn't.

The DRONE SOARS BACK OVER THEM – *Cooper is moving his fingers across the track pad,* PILOTING THE DRONE.

As the kids watch, Cooper sends the drone soaring over them, banking above the valley. Cooper crouches next to Murph.

COOPER

Want to give it a whirl?

Murph, guided by Cooper, moves her fingers across the track pad – the massive drone BANKS *in response. Murph is in heaven.*

COOPER

Let's set her down next to the river.

EXT. RIVERBANK – MOMENTS LATER 13

The truck limps up to the drone. Cooper and the kids climb down. Cooper runs a hand along the smooth carbon flank of the aircraft.

TOM

How long you think it's been up there?

COOPER

Delhi mission control went down same as ours, ten years ago.

TOM

It's been up there ten years? Why'd it come down so low?

COOPER

Sun finally cooked its brain. Or it came down looking for something.

MURPH

What?

COOPER

Some kind of signal. Who knows?

Cooper finds an access hatch. Pries it open. Examines the black-box brain of the machine.

MURPH

What are you going to do with it?

COOPER

Give it something socially responsible to do, like drive a combine.

MURPH

Couldn't we just let it go? It's not hurting anyone.

Cooper looks down at his daughter. Good kid.

COOPER

This thing has to adapt, just like the rest of us.

EXT. COUNTY SCHOOL – DAY 14

The truck pulls up to school, drone fuselage hanging out.

COOPER

How's this work? You guys come with?

TOM

I've got class. But *she* . . .

Pats Murph on shoulder.

Needs to wait.

Murph glares at Tom as he hops out.

COOPER

Why? What?

MURPH

Dad, I had a thing . . . well, they'll tell you about it. Just try and . . .

COOPER

Am I gonna be mad?

MURPH

Not with me. Just try not to –

COOPER

Relax, I got this.

Murph pulls out a notebook. Starts drawing a BARCODE.

INT. PRINCIPAL'S OFFICE – LATER (MORNING) 15

Cooper enters, awkward. The PRINCIPAL (*male, fifties*) *turns from the window.*

PRINCIPAL

Little late, Coop. (*Indicates chair.*) Guess you had to stop off at the Asian fighter plane store.

COOPER

(*sits, smiles*)

Actually, sir, it's a surveillance drone. With outstanding solar cells.

Cooper nods at Murph's teacher, Ms Hanley, thirties, attractive.

PRINCIPAL

We got Tom's scores back. He's going to make an excellent farmer. Congratulations.

The Principal slides a paper across the desk.

COOPER

(*taken aback*)

What about college?

PRINCIPAL

The university only takes a handful. They don't have resources –

COOPER

I'm still paying taxes – where's that go? There's no more armies.

PRINCIPAL

Not to the university. Coop, you have to be realistic.

COOPER

You're ruling him out for college *now*? He's fifteen.

PRINCIPAL

Tom's score simply isn't high enough.

COOPER

What're you? About a thirty-six-inch waist? (*Beat.*) Thirty-inch inseam?

PRINCIPAL

I'm not sure I see what –

COOPER

You're telling me you need two numbers to measure your own ass, but just one to measure my son's future?

Ms Hanley stifles a laugh. The Principal shoots her a look.

PRINCIPAL

You're a well educated man, Coop. A trained pilot –

COOPER

And an engineer.

PRINCIPAL

Okay. Well, right now the world doesn't need more engineers. We didn't run out of planes, or television sets. We ran out of *food*.

Cooper leans back. He's not going to win this one.

PRINCIPAL

The world needs farmers. Good farmers, like you. And Tom. (*Smiles benignly.*) We're a caretaker generation. And things are getting better. Maybe your grandchildren –

COOPER

Are we done, sir?

PRINCIPAL

No. Ms Hanley is here to talk about Murph.

Cooper shifts his gaze to Ms Hanley.

MS HANLEY

Murph's a bright kid. A wonderful kid, Mr Cooper. But she's been having a little trouble . . .

Ms Hanley places a textbook on the desk.

She brought this to school, to show the other kids the section on the lunar landings . . .

COOPER

Yeah, it's one of my old textbooks, she likes the pictures.

MS HANLEY

This is an old federal textbook. We've replaced them with corrected versions.

COOPER

Corrected?

MS HANLEY

Explaining how the Apollo missions were faked to bankrupt the Soviet Union.

COOPER

You don't believe we went to the moon?

MS HANLEY

(*tolerant smile*)

I believe it was a brilliant piece of propaganda. The Soviets bankrupted themselves pouring resources into rockets and other useless machines.

COOPER

'Useless machines'?

MS HANLEY

Yes, Mr Cooper. And if we don't want a repeat of the wastefulness and excess of the twentieth century, our children need to learn about *this* planet, not tales of leaving it.

Cooper considers this in silence. Looks at Ms Hanley.

COOPER

One of those useless machines they used to make was called an MRI. And if we had any of them left, the doctors might have been able to find the cyst in my wife's brain *before* she died, rather than afterwards. Then *she* could be sitting here listening to this, which'd be good, cos she was always the *calmer* one . . .

Ms Hanley looks at Cooper, embarrassed. Then –

MS HANLEY

I'm sorry about your wife, Mr Cooper. But Murph got into a fist fight with several of her classmates over this Apollo nonsense and we thought it best to bring you in and see what ideas you might have for dealing with her behavior on the home front.

COOPER

Sure. Well, there's a ball game tomorrow night, and Murph's going through a bit of a baseball phase. There'll be candy and soda . . .

Ms Hanley looks at him, expectant.

COOPER

I think I'll take her to that.

Ms Hanley turns to the Principal, not happy.

EXT. PICKUP TRUCK OUTSIDE SCHOOL – MOMENTS LATER 16

Murph looks up from her notebook at her dad, expectantly.

MURPH

How'd it go?

COOPER

I, uh . . . got you suspended.

MURPH

What?!

COOPER

Sorry.

MURPH

Dad! I told you not to –

The CB radio CRACKLES *to life.*

CB OPERATOR

Cooper? Boots for Cooper.

COOPER

Cooper.

BOOTS
(*over radio*)

Coop, those combines you rebuilt went haywire.

COOPER

Power the controllers down for a couple minutes.

BOOTS
(*over radio*)

Did that. You should come take a look, it's kinda weird.

EXT. FARMHOUSE – DAY 17

Cooper and Murph pass a slow-moving harvester pulling up to the house, which is surrounded by AUTOMATED FARM MACHINES. *They've nosed up to the house like animals at a Nativity. Boots, the farm hand, approaches –*

BOOTS

One by one they been peeling off from the fields and heading over.

Cooper pops open the cabin to a harvester. Checks the autopilot hooked up to the controls.

BOOTS

Something's interfering with their compass . . .

Cooper jumps down and heads to the front door. Enters.

BOOTS
(*O.S.*)

Magnetism or some such . . .

INT. FARMHOUSE – CONTINUOUS 18

Cooper looks at the kitchen. Nothing. Murph comes in.

MURPH

What is it, Dad?

A small BANG *from upstairs. Cooper heads up.*

INT. MURPH'S BEDROOM – CONTINUOUS 19

Murph's bedroom clearly used to be her mother's. Cooper, in the doorway, looks at the wall of BOOKS *opposite – several* GAPS. *He looks down at some books on the floor.*

MURPH

Nothing special about *which* books. (*Off look.*) Been working on it, like you said.

Murph holds up her notebook with its barcode.

MURPH

I counted the spaces.

COOPER

Why?

MURPH

In case the ghost's trying to say something. I'm trying Morse.

COOPER

Morse?

MURPH

Yeah. Dots and dashes, used for –

COOPER

Murph, I know what Morse code is. I just don't think your bookshelf's trying to talk to you.

He leaves. Murph, embarrassed, turns back to the shelf.

INT. FRONT PORCH, FARMHOUSE – NIGHT 20

Donald hands Cooper a beer.

COOPER

Had to reset every compass clock and GPS to offset for the anomaly.

DONALD

Which is?

COOPER

No idea. If the house was built on magnetic ore, we'd've seen this the first time we switched on a tractor.

Donald nods. Sips.

DONALD

Sounds like your meeting at school didn't go so well.

COOPER

(*sighs*)

We've forgotten who we are, Donald. Explorers, pioneers. Not *caretakers*.

Donald nods, thoughtful. Weighs up his words.

DONALD

When I was a kid it felt like they made something new every day. Some gadget or idea. Like every day was Christmas. But *six billion people* . . . just try to imagine that. And every last one of them trying to have it all.

He turns to Cooper.

This world isn't so bad. And Tom'll do just fine – you're the one who doesn't belong. Born forty years too late, or forty years too early. My daughter knew it, God bless her. And your kids know it. 'Specially Murph.

COOPER

We used to look up and wonder at our place in the stars. Now we just look down and worry about our place in the dirt.

DONALD

Cooper, you were good at something and you never got a chance to do anything with it. I'm sorry. But that's not your kids' fault.

Cooper looks up at the stars above.

OLD-TIMER
(*V.O.*)

May 14th. Never forget. Clear as a bell. You'd never think . . .

INSERT CUT: THE OLD-TIMER REMEMBERS. CUT TO A SECOND OLD-TIMER . . .

SECOND OLD-TIMER

When the first of the real big ones rolled in . . . I thought it was the end of the world.

EXT. BASEBALL FIELD – LATE AFTERNOON 21

The CRACK *of ball off bat – a pop-fly caught to a trickle of applause. Half-filled stands at what looks like a minor league game.*

DONALD

In my day we had real ball players. Who're these bums?

As the team runs in from the field we see: NEW YORK YANKEES.

COOPER

Well, in *my* day people were too busy fighting over food for baseball, so consider this progress.

Murph offers Donald some popcorn.

DONALD

Fine. But popcorn at a ball game is unnatural. I want a hot dog.

MURPH
(*confused*)

What's a hot dog?

Cooper sits with Tom a row in front.

COOPER

The school says you're gonna follow in my footsteps. I think that's great.

TOM

You think that's great?

MURPH

You hate farming, Dad. Grandpa said.

Cooper looks at Donald, who shrugs 'sorry'.

COOPER

What's important is how *you* feel about it, Tom.

TOM

I like what you do. I like our farm.

On the field: the batter hits one along the ground – it rolls to an infielder's foot – but the infielder IGNORES *it,* STARING *up at the sky. The crowd starts to look up . . .*

OLD-TIMER
(*V.O.*)

You've never seen the like. Black. Just black . . .

INSERT CUT: THE OLD-TIMER CHOKES BACK FEAR AS HE REMEMBERS.

Cooper stares at the horizon, where an ENORMOUS BLACK DUST STORM IS MASSING. *People start leaving, tying handkerchiefs across their faces.*

COOPER

Come on, guys.

INT./EXT. PICKUP TRUCK – MOMENTS LATER 22

Cooper speeds along as Donald and the kids stuff RAGS *into cracks and vents . . . behind them the* WALL OF BLACK DUST ADVANCES, SWALLOWING UP ROADS, BUILDINGS. *A nasty* SOUND *is developing – the truck* ROCKING *with* GUSTS *of wind . . .*

Suddenly, BLACK DUST ENVELOPS *the car,* LIGHTNING CRACKLING.

DONALD

It's a bad one . . .

COOPER

Mask up, guys.

Murph and Tom take SURGICAL MASKS *out of the glove box.*

EXT. FARMHOUSE – CONTINUOUS 23

VISIBILITY MERE FEET *as the dust storm* BRUTALIZES *the farm. The truck* CRAWLS *up to the house. Cooper leans in to try and see better . . .* CRACK *– a panel of sheet metal* SMASHES *into the windshield – Cooper turns – wrestles Murph out of the truck as Donald blindly stumbles towards the front door with Tom . . .*

INT. FARMHOUSE – CONTINUOUS 24

The SHUTTERS BANG *as the wind* WHIPS *around the house,* FORCING JETS OF DUST *up through cracks in the window frames, floorboards . . . Donald* SLAMS *the door. Murph is* COUGHING *. . . Cooper looks around. Sees dust coming from upstairs.*

COOPER

Did you both shut your windows?

Tom nods. Murph looks at Cooper. Runs for the stairs.

COOPER

Wait –

INT. MURPH'S BEDROOM – CONTINUOUS 25

Cooper gets to the doorway. Murph stands in the middle of the room, STARING. *Cooper* SHUTS *the window. The dust hangs in the relative quiet. Murph is staring,* TRANSFIXED, *at* LINES *where dust is* FALLING UNNATURALLY FAST, STREAMING DOWN *through the air, collecting on the floor in a* PATTERN –

MURPH

The Ghost.

Cooper STARES *at dust collecting like snow on power lines . . .*

COOPER

Grab your pillow, sleep in with Tom.

EXT. FARMHOUSE – DAWN – MORNING 26

Calm. Dust settled.

INT. TOM'S ROOM – CONTINUOUS 27

Murph slips out of bed, wrapped in her blanket. Pads down the hall, peeks in her bedroom door at –

INT. MURPH'S BEDROOM – CONTINUOUS 28

Cooper sits, staring at the PATTERN *of dust: thick radial lines, like a* CIRCULAR BARCODE.

Murph sits down next to her dad. They STARE *at it together. He holds up a coin . . .*

COOPER

It's not a ghost . . .

Cooper tosses the coin across a line. It SHOOTS *at the floor –*

It's *gravity*.

INT. SAME – LATER 29

Donald pokes his head in.

DONALD

I'm dropping Tom, then heading to town . . . (*Looks at dust pattern.*) You wanna clean that up when you've finished praying to it?

Cooper reaches for Murph's notebook. Starts writing . . .

INT. KITCHEN, FARMHOUSE – LATER 30

Murph fills a glass of water. Picks up a plate of sandwiches.

INT. MURPH'S BEDROOM – CONTINUOUS 31

Follow Murph into the room, to find Cooper standing there.

COOPER

I got something.

Cooper is pointing to the thick and thin radial lines –

Binary. Thick is one, thin is zero – it's numbers . . . number *pairs . . .*

He holds up the notebook to show Murph the number pairs.

Coordinates.

INT. KITCHEN, FARMHOUSE – MOMENTS LATER 32

Cooper and Murph pore over MAPS. *Cooper* TOSSES *one aside, lays it out on the table. Finds a spot. Looks up at Murph . . .*

EXT. FARMHOUSE – MOMENTS LATER 33

Cooper packing his truck – sleeping bag, flashlight . . .

MURPH

You can't leave me behind!

COOPER

Grandpa's back in two hours.

MURPH

You don't know what you're going to find –

COOPER

That's why I can't take you.

INT. KITCHEN, FARMHOUSE – MOMENTS LATER 34

Cooper grabs the maps and a bottle of water. He calls up –

COOPER

Murph?

Nothing.

Murph, just wait here for Grandpa. Tell him I'll call him on the radio.

INT./EXT. PICKUP TRUCK ON ROAD – MOMENTS LATER 35

Cooper drives, map spread on the wheel, looks for a pen – reaches over to the passenger wheel well – lifts a BLANKET *– Murph is there –*

COOPER

JESUS!

The truck WOBBLES *as Cooper regains control.*

Murph, what are you doing?!

Murph is LAUGHING *as she climbs into the passenger seat –*

COOPER

It's not funny –

But Murph's laugh is infectious.

MURPH

You wouldn't be here if it wasn't for me.

Cooper hands Murph the map.

COOPER

Fair enough. Make yourself useful . . .

The pickup cruises down the road, heading for the MOUNTAINS.

EXT. PLAINS APPROACHING MOUNTAINS – DUSK 36

The tiny pickup is dwarfed by the darkening foothills.

EXT. DIRT ROAD OFF MOUNTAIN PASS – NIGHT 37

Cooper pulls up to a gate in chain-link fence. Murph is asleep next to him.

COOPER

Murph. Murph.

Murph wakes.

I think this is as far as we get.

Murph glances out at the fence. Closes her eyes again.

MURPH

Why? You didn't bring the bolt-cutters?

COOPER

I like your spirit, young lady.

Cooper gets out of the truck, retrieves his bolt-cutters and comes up to the fence. He looks up and down the road. Nothing. He reaches out and puts the jaws of the cutters –

WHAM! SPOTLIGHTS IN COOPER'S EYES – A HARSH ELECTRIC VOICE –

VOICE

STEP AWAY FROM THE FENCE.

Cooper drops the cutters, puts his hands in the air –

COOPER

Don't shoot! My child is in the car! I'm unarmed! My daughter is –

Murph watches, terrified as, with a ZAP, *Cooper* DROPS. *Murph* SCRAMBLES *back along the seat as* MASSIVE FOOTSTEPS APPROACH. *The door is* WRENCHED *open – a* BLINDING LIGHT

VOICE

DON'T BE AFRAID.

Murph SCREAMS.

INT. BRIGHT, INDUSTRIAL ROOM – LATER 38

Cooper comes to, sitting in a chair. Opposite him is an ARTICULATED MACHINE. *A* VOICE *emanates from its side.*

MACHINE

How did you find this place?

COOPER

Where's my daughter?

MACHINE

You had the coordinates for this facility marked on your map. Where did you get them?

Cooper leans in to the machine.

COOPER

WHERE'S MY DAUGHTER?!

Cooper's scream REVERBERATES. *Cooper sizes up the machine.*

You might think you're still in the Marines, but the Marines don't exist anymore, pal. I've got grunts like you mowing my grass . . .

The Machine RISES *to its full height.*

MACHINE

How did you find us?

COOPER

But you don't look like a lawnmower to me . . . you, I'm gonna turn into an overqualified vacuum cleaner –

FEMALE VOICE
(*O.S.*)

No, you're not.

Cooper turns to see a businesslike woman in her thirties.

WOMAN

Tars, back down, please.

The machine, TARS, *sinks back down.*

COOPER

You're taking a risk using ex-military for security. They're old, their control units are unpredictable . . .

WOMAN

Well, that's what the government could spare.

COOPER

Who are you?

WOMAN

Dr Brand.

COOPER

I knew a Dr Brand once. But he was a professor –

WOMAN (BRAND)

What makes you think I'm not?

COOPER

And nowhere near as cute.

BRAND

You think you can *flirt* your way out of this mess?

COOPER
(*honest, scared*)
Dr Brand, I have no idea what this mess is. I'm scared for my little girl and I want her by my side. Then I'll tell you anything you want to know. Okay?

Brand considers this. Turns to Tars.

BRAND
Get the principals and the girl into the conference room. (*To Cooper.*) Your daughter's fine. Bright kid. (*Rises.*) Must have a *very* smart mother.

INT. UNDERGROUND FACILITY – MOMENTS LATER 39

Cooper follows Brand into a corridor. Tars LURCHES *behind.*

COOPER
It's pretty clear you don't want visitors – why not let us back up from your fence and be on our way?

BRAND
It's not that simple.

COOPER
Sure it is. I don't know anything about you or this place.

BRAND
Yes, you do.

Brand ushers Cooper through a door into a conference room –

INT. CONFERENCE ROOM – CONTINUOUS 40

Where an OLD MAN *is crouched down, talking to Murph.*

MURPH
Dad!

Murph runs into Cooper's arms. The Old Man SMILES *at Cooper.*

OLD MAN
Hello, Cooper.

COOPER
(*stunned*)
Professor Brand?

MAN AT TABLE (DOYLE)

Just take a seat, Mr Cooper.

Cooper and Murph sit at a table where five people are waiting – a bespectacled man, WILLIAMS, *leans forward to address Cooper.*

WILLIAMS

Explain how you found this facility.

COOPER

Stumbled across it. Looking for salvage and I saw the fence –

WILLIAMS

You're sitting in the world's best kept secret – you don't stumble in. And you certainly don't stumble *out*.

PROFESSOR BRAND

Cooper, please. Cooperate with these people.

Cooper looks nervously around the room.

COOPER

It's hard to explain, but we learned these coordinates from an anomaly . . .

DOYLE

What sort of anomaly?

COOPER

I don't want to term it 'supernatural' . . . but . . .

Cooper is losing them. Williams leans forward. Serious.

WILLIAMS

You're going to have to, Mr Cooper. Real quick.

COOPER

After that last storm, it was a pattern . . . in dust . . .

MURPH

It was *gravity*.

All eyes turn to Murph. She's said the magic word. Doyle looks at Professor Brand, excited. Turns to Cooper –

DOYLE

Where was this gravitational anomaly?

COOPER

Look, I'm happy you're excited about gravity, but if you want more answers from us I'm gonna need assurances –

WILLIAMS

Assurances?

Cooper looks at Murph. Then covers Murph's ears.

COOPER

That we're getting out of here . . . and not in the trunk of some car.

Brand laughs. Williams smiles. Cooper looks confused.

PROFESSOR BRAND

Don't you know who we are, Coop?

COOPER

No. No, I don't.

BRAND

(*points around table*)

Williams, Doyle, Jenkins, Smith, you already know my father, Professor Brand. We're *NASA*.

COOPER

NASA?

PROFESSOR BRAND

NASA. Same NASA you flew for.

Now Cooper is laughing, too. Murph looks around, confused.

INT. UNDERGROUND FACILITY – MOMENTS LATER 41

Professor Brand shows Cooper the facility.

COOPER

I heard you got shut down for refusing to drop bombs from the stratosphere onto starving people.

PROFESSOR BRAND

When they realized killing other people wasn't a long term solution they needed us back. Set us up in the old NORAD facility. In secret.

COOPER

Why secret?

PROFESSOR BRAND

Public opinion won't allow spending on space exploration. Not when we're struggling to put food on the table.

Professor Brand ushers Cooper through a large door –

INT. GREENHOUSE – CONTINUOUS 42

Professor Brand gestures to large PLANTATIONS *under glass.*

PROFESSOR BRAND

Blight. Wheat seven years ago, okra this year. Now there's just corn.

COOPER

But we're growing more than ever –

PROFESSOR BRAND

Like the potatoes in Ireland, like the wheat in the dust bowl, the corn will die. Soon.

Brand enters with Murph. She shows her the greenhouses.

COOPER

We'll find a way, we always have.

PROFESSOR BRAND

Driven by the unshakable faith that the Earth is ours.

COOPER

Not *just* ours, but it is our home.

PROFESSOR BRAND

Earth's atmosphere is 80 percent nitrogen. We don't even breathe nitrogen.

Professor Brand shows him a blighted stalk.

Blight does. And as it thrives our air contains less and less oxygen . . .

Professor Brand gestures over at Murph . . .

The last people to starve will be the first to suffocate. Your daughter's generation will be the last to survive on Earth.

Cooper looks over at Murph. Then back to Professor Brand.

COOPER

Tell me this is where you explain how you're going to save the world.

INT. VAST CIRCULAR CHAMBER (LAUNCH FACILITY) – MOMENTS LATER

Cooper and Professor Brand enter like ants in a grain silo. A ROCKET *is on a pad,* DWARFED *by the circular chamber. Far above, a ring of mirrors reflects the dawn down into the facility.*

PROFESSOR BRAND

We're not meant to save the world . . . we're meant to *leave it*.

Cooper stares up at the rocket. He recognizes the arrangement of two CRAFT *at the top.*

COOPER

Rangers.

PROFESSOR BRAND

The last components of our one versatile ship in orbit, the Endurance. Our final expedition.

COOPER

What happened to the other vehicles?

PROFESSOR BRAND

The Lazarus missions.

COOPER

Sounds cheerful.

PROFESSOR BRAND

Lazarus came back from the dead –

COOPER

He had to die in the first place. You sent people out there looking for a new *home* . . .

Professor Brand nods.

There's no planet in our solar system that can support life . . . and it'd take them a thousand years to reach the nearest star –

that doesn't even qualify as *futile* . . . Where did you send them, Professor?

PROFESSOR BRAND

Cooper, I can't tell you any more unless you agree to pilot this craft. You're the best we ever had.

COOPER

I barely left the stratosphere.

PROFESSOR BRAND

This crew's never left the *simulator*. We can't program this mission from Earth, we don't know what's out there. We need a pilot. And this is the mission you were trained for.

COOPER

Without ever knowing. An hour ago, you didn't even know I was still alive. And you were going anyway.

PROFESSOR BRAND

We had no choice. But something brought you here. They *chose* you.

COOPER

Who's 'they'?

Professor Brand is silent. Cooper wrestles.

How long would I be gone?

PROFESSOR BRAND

Hard to know. Years.

COOPER

I've got my kids, Professor.

PROFESSOR BRAND

Get out there and save them.

Cooper considers this. Decides.

COOPER

Who's 'they'?

INT. CONFERENCE ROOM – LATER 44

A man in his forties has the solar system up on the screen. This is ROMILLY.

ROMILLY

We started detecting gravitational anomalies almost fifty years ago. Mostly small distortions to our instruments in the upper atmosphere – I believe you encountered one yourself . . .

COOPER

(*realizing*)

Over the Straights – my crash – something tripped my fly-by wire –

ROMILLY

Exactly. But the most significant anomaly was *this* . . .

Cooper stares at an image of Saturn and its moons. Romilly zooms in on some stars DISTORTED *like ripples in a pond.*

ROMILLY

A disturbance of spacetime out near Saturn.

COOPER

A *wormhole*?

ROMILLY

It appeared forty-eight years ago.

COOPER

Where does it lead?

PROFESSOR BRAND

Another galaxy.

COOPER

A wormhole isn't a naturally occurring phenomenon.

BRAND

Someone placed it there.

COOPER

'They'.

BRAND

And whoever 'They' are, they appear to be looking out for us – that wormhole lets us travel to other stars. It came along right as we needed it.

DOYLE

They've put potentially habitable worlds within our reach.

Twelve, in fact from our initial probes.

COOPER

You sent probes into it?

PROFESSOR BRAND

We sent *people* into it. Ten years ago.

COOPER

The Lazarus missions.

Professor Brand rises and moves to a MEMORIAL, *pointing –*

PROFESSOR BRAND

Twelve possible worlds. Twelve Ranger launches carrying the bravest humans ever to live, led by the remarkable Dr Mann.

DOYLE

Each person's landing pod had life support for two years – but they could use hibernation to stretch that, making observations on organics over a decade or more. Their mission was to assess their world, and if it showed promise, send a signal, bed down for the long nap, and wait to be rescued.

COOPER

And if their world didn't show promise?

DOYLE

Hence the bravery.

COOPER

Because you don't have resources to visit all twelve.

DOYLE

No. Data transmission back through the wormhole is rudimentary, simple binary 'pings' on an annual basis to give some clue as to which worlds have potential. One system shows promise.

COOPER

One? Kind of a long shot.

BRAND

One system with *three* potential worlds . . . no long shot.

COOPER

So if we find a new home, what then?

PROFESSOR BRAND

That's the long shot. There's Plan A and there's Plan B. Did you notice anything strange about the launch chamber . . .

INT. LAUNCH FACILITY – MOMENTS LATER 45

Cooper cocks his head, puzzling at the VAST *chamber . . . there are structures built* SIDEWAYS *around the* CURVED *walls . . .*

COOPER

This whole facility . . . it's a *vehicle*? A space station?

PROFESSOR BRAND

Both. We've been working on it, and others like it for twenty-five years. Plan A.

COOPER

How does it get off the Earth?

PROFESSOR BRAND

Those first gravitational anomalies changed everything – suddenly we knew that harnessing gravity was real. So I started working on the theory – and we start building this station.

COOPER

But you haven't solved it, yet.

PROFESSOR BRAND

That's why there's a Plan B.

INT. LABORATORY – MOMENTS LATER 46

TECHNICIANS *work the complex, high-tech lab. Professor Brand and Cooper follow Brand to a large glass and steel apparatus.*

BRAND

The problem is gravity. How to get a viable amount of human life off this planet. This is one way – Plan B. A population bomb. Almost five thousand fertilized eggs, weighing in at under 900 kilos.

COOPER

How could you raise them?

BRAND

With equipment on board we incubate the first ten. After that, with surrogacy, the growth becomes exponential – within thirty years we might have a colony of hundreds. The real difficulty of colonization is genetic diversity, (*Indicates vials.*) This takes care of that.

Cooper looks at the equipment. Unenthusiastic.

COOPER

We just give up on the people here?

PROFESSOR BRAND

That's why Plan A's a lot more fun.

INT. PROFESSOR BRAND'S OFFICE 47

Professor Brand watches Cooper as he gazes over the vast tracts of ALGEBRA *covering every available surface.*

COOPER

Where have you got to?

PROFESSOR BRAND

Almost there.

COOPER

Almost? You're asking me to hang everything on an 'almost'?

Professor Brand moves close to Cooper.

PROFESSOR BRAND

I'm asking you to trust me.

Cooper looks at the passion in Professor Brand's eyes.

COOPER

All those years of training – you never told me.

PROFESSOR BRAND

We can't always be open about everything, Coop, even if we want to be. What can you tell your children about this mission?

Cooper considers this. Uneasy.

PROFESSOR BRAND

Find us a new home. When you return, I'll have solved the problem of gravity. You have my word.

EXT. FARMHOUSE – LATE DAY 48

Donald, on the porch, gets to his feet as he sees Cooper's pickup approaching. The truck pulls up. Murph TEARS *past Grandpa into the house – Donald looks at Cooper, questioning.*

INT. HALL OUTSIDE MURPH'S ROOM – CONTINUOUS 49

Cooper tries to open the door, but Murph has stacked a desk and chair against it –

COOPER

Murph?

MURPH

Go! If you're leaving, just go!

EXT. PORCH – NIGHT 50

Donald looks out at the night, taking it all in.

DONALD

This world never was enough for you, was it, Coop?

COOPER

I'm not gonna lie to you, Donald – heading out there is what I feel born to do and it excites me. That doesn't make it wrong.

Donald considers this. Turns to Cooper.

DONALD

It might. Don't trust the right thing done for the wrong reason. The 'why' of a thing? That's the foundation.

COOPER

(*sadly*)

Well, the foundation's solid. (*Gestures at landscape.*) We farmers sit here every year when the rains fail and say 'next year'. Next year ain't gonna save us. Nor the one after. This world's a treasure, Donald. But she's been telling us to leave for a while now. (*Stares at the horizon.*) Mankind was born on Earth. It was never meant to die here.

Donald considers this. Scoops the dust off the rail.

DONALD

Tom'll be okay. But you have to make it right with Murph.

COOPER

I will.

DONALD

Without making any promises you don't know you can keep.

Cooper meets Donald's gaze. Looks away, nodding.

INT. MURPH'S BEDROOM – MORNING 51

Cooper's hand, reaching in, removes the chair from the desk, barricading the door. Murph is lying on the bed, turned away. Cooper pushes the desk back gently. Enters, quietly.

COOPER

You have to talk to me.

Nothing.

I have to fix this before I go.

Murph turns, tear-stained, angry cheeks blazing –

MURPH

Then I'll keep it broken so you have to stay.

Cooper sits down on the bed next to Murph.

COOPER

After you kids came along, your mother said something I didn't really understand – she said, 'I look at the babies and I see myself as they'll remember me.' She said, 'It's as if we don't exist anymore, like we're ghosts, like now we're just there to be memories for our kids.' Now I realize – once we're parents, we're just the ghosts of our childrens' futures.

MURPH

You said ghosts don't exist.

COOPER

That's right. I can't be your ghost right now – I need to exist. Because they chose me. They chose me, Murph. You saw it.

Murph sits up. Points at the shelves. The gaps.

MURPH

I figured out the message . . . (*Opens her notebook.*) It was Morse code . . .

COOPER

Murph –

MURPH

One word. You know what it is?

Cooper shakes his head sadly. Murph holds out her notebook –

'STAY'. It says 'STAY', Dad.

COOPER

Oh, Murph.

MURPH

You don't believe me?! Look the books! Look at –

Cooper takes his daughter in his arms . . .

COOPER

It's okay, it's okay . . .

Murph buries her head on Cooper's shoulder, sobbing.

Murph, a father looks in his child's eyes and thinks – maybe it's them . . . maybe my child will save the world. And everyone, once a child, wants to look into their own dad's eyes and know he saw how they saved some little corner of their world. But, usually, by then, the father is gone.

MURPH

Like you will be.

Cooper looks at his daughter. Lies with head, not heart:

COOPER

No. I'm coming back.

MURPH

When?

Cooper reaches into his pocket. Pulls out two WATCHES.

COOPER

One for you. One for me.

Murph takes the watch, curious. Cooper holds up his watch.

When I'm in hyper-sleep, or travel near the speed of light, or near a black hole, time will change for me. It'll run more slowly. When I get back we'll compare.

MURPH

Time will run differently for us?

COOPER

Yup. By the time I get back we might even be the same age. You and me. Imagine that . . .

Murph takes this in. Cooper sees he's made a mistake.

Wait, Murph –

MURPH

You have no idea when you're coming back.

Cooper looks at his daughter.

MURPH

No idea at all!

Murph THROWS *the watch* – TURNS HER BACK.

COOPER

Don't make me leave like this.

Nothing.

Please. I have to go now.

Murph will not turn around. Cooper tries to rest his hand on the back of her head, but she shakes it off.

COOPER

I love you, Murph. Forever. And I'm coming back.

Cooper walks slowly out. A BOOK DROPS FROM THE SHELF. *Cooper turns to look at it. Then leaves.*

EXT. FARMHOUSE – MOMENTS LATER 52

Cooper, mechanical, puts his small bag in the truck.

DONALD

How'd it go?

COOPER

Fine. It was fine.

Cooper turns to Tom. Hugs him. Tight enough for both kids.

I love you, Tom.

TOM

Travel safe, Dad.

COOPER
(*indicates farm*)

Look after our place, you hear?

TOM

Can I use your truck while you're gone?

COOPER
(*smiles*)

I'll make sure they bring it back for you.

Cooper gets in. Starts the engine.

Mind my kids for me, Donald.

Donald nods. Cooper pulls out.

INT. MURPH'S BEDROOM – CONTINUOUS 53

Murph jumps off the bed, GRABS *the watch,* RUNS *downstairs.*

INT. PICKUP TRUCK – CONTINUOUS 54

As Cooper drives he lifts the blanket in the wheel-well where Murph hid last time. Nothing. And we hear a COUNTDOWN . . .

VOICE
(*O.S.*)

TEN . . . NINE . . .

EXT. FARMHOUSE – CONTINUOUS 55

Murph RACES *out of the house, watch in hand –*

MURPH

Dad?! DAD?!

VOICE
(*V.O.*)

EIGHT . . . SEVEN . . .

But Cooper is a dust trail far down the road.

VOICE
(*O.S.*)

SIX . . . FIVE . . .

Murph SOBS *as her grandpa puts his arms around her . . .*

INT./EXT. PICKUP TRUCK ON DUSTY PLAIN – CONTINUOUS 56

As Cooper drives away tears roll down his cheeks

VOICE
(*O.S.*)

FOUR . . . THREE . . . TWO . . . ONE . . .

INT. LAUNCH FACILITY – DAY 57

VOICE
(*O.S.*)

IGNITION.

FIRE SHOOTS FROM THE BASE OF THE ROCKET . . . *The rocket* RISES *slowly from the pad, up into the sky . . .*

INT. RANGER COCKPIT – CONTINUOUS 58

Cooper, in his space helmet, lets the FORCE *of the rocket vibrate through him . . .*

VOICE
(*O.S.*)

Stage one . . . SEPARATION.

Cooper starts to see the Earth's curve through the window . . .

VOICE
(*O.S.*)

Stage two . . . SEPARATION.

And Cooper shakes loose the bonds of Earth.

EXT. UPPER ATMOSPHERE – CONTINUOUS 59

The rocket RIPS *upwards into the sky.*

INT. RANGER COCKPIT – CONTINUOUS 60

Cooper glances around the vibrating, cramped cockpit – Brand, Doyle, Romilly, Tars. Tars spots Cooper's glance –

TARS

All here, Mr Cooper. Plenty of slaves for my robot colony.

Cooper looks at him, confused.

DOYLE

They gave him a humor setting so he'd fit in with his unit better. He thinks it relaxes us.

COOPER

A massive, sarcastic robot. What a great idea.

TARS

I have a cue light I can turn on when I'm joking, if you like.

COOPER

Probably help.

TARS

You can use it to find your way back to the ship after I blow you out the airlock.

Tars looks at Cooper. A beat. An LED turns on. Cooper shakes his head.

COOPER

What's your humor setting, Tars?

TARS

One hundred percent.

Cooper turns to the instruments –

COOPER

Take it to seventy-five, please.

EARTH ORBIT – CONTINUOUS 61

The Rangers streak across the Earth, settle into a low orbit.

INT. RANGER COCKPIT – CONTINUOUS 62

Quiet. Cooper stares down at the continents sliding by. He looks over at Brand who is doing the same, abstracted.

COOPER

We'll get back.

She stares at the land. The oceans.

It's hard. Leaving everything. My kids . . . your father . . .

BRAND

We're going to spend a lot of time together . . .

COOPER

(*nods*)

We should learn to talk.

BRAND

And when not to. (*Off look.*) Just trying to be honest.

COOPER

Maybe you don't need to be *that* honest. (*Turns to Tars.*) Tars, what's your honesty parameter?

Tars DISENGAGES *from the floor and* MOVES *to the rear airlock –*

TARS

Ninety percent.

COOPER

Ninety? What kind of robot are you?

TARS

Absolute honesty isn't always the most diplomatic, or safe form of communication with emotional beings.

Cooper turns to Brand. Shrugs.

COOPER

Ninety percent honesty it is, then.

Brand looks at Cooper. Can't help smiling.

VOICE
(*over radio*)

Sixty seconds out. . .

EXT. EARTH ORBIT – CONTINUOUS 63

The Rangers approach a RING MODULE, *fire retro-thrusters and slide gracefully into the center of the ring – the last piece of a large modular craft: the* U.S.S. ENDURANCE. *Four* LANDERS (*including the Rangers*) *are nestled inside the ring module.*

INT. RING MODULE, ENDURANCE – MOMENTS LATER 64

Brand, Doyle and Romilly, following Tars, FLOAT *through the cramped cabins, powering up. Tars powers up a second articulated machine,* CASE.

DOYLE

Cooper, you should have control.

INT. COCKPIT, ENDURANCE (RANGER) – CONTINUOUS 65

Cooper checks instruments –

COOPER

Talking fine. Ready to spin?

INT. RING MODULE, ENDURANCE – CONTINUOUS 66

Doyle and Romilly are strapped in – Brand grabs a handhold –

INT. COCKPIT, ENDURANCE – CONTINUOUS 67

BRAND
(*over radio*)

All set.

Cooper hits a switch . . .

EXT. EARTH ORBIT – CONTINUOUS 68

Thrusters silently fire on the Endurance. It starts ROTATING.

INT. RING MODULE, ENDURANCE – CONTINUOUS 69

The crew members settle in as gravity is established. Romilly is clearly struggling to find his sea legs in the rotating ship.

BRAND

You okay there?

ROMILLY

Yup. Just need a little time –

BRAND

There should be Dramamine in the hab pod.

INT. RING MODULE, ENDURANCE – LATER 70

The crew listen to Professor Brand over the video link –

PROFESSOR BRAND
(*on screen*)

I miss you already. Amelia, be safe. Give my regards to Dr Mann.

BRAND

I will, Dad.

PROFESSOR BRAND
(*on screen*)

Things look good for your trajectory. We're calculating two years to Saturn.

ROMILLY

That's a lot of Dramamine . . .

Cooper thinks about two years. What it means to his kids.

COOPER
(*on screen*)

Keep an eye on my family, sir. Specially Murph. She's a smart one.

PROFESSOR BRAND
(*on screen*)

We'll be waiting when you get back . . .

INT. COCKPIT, ENDURANCE – LATER 71

Cooper and Doyle flick switches and check instruments –

PROFESSOR BRAND
(*V.O.*)
. . . A little older. A little wiser. But happy to see you . . .

INT. RING MODULE, ENDURANCE – CONTINUOUS 72

Brand, Romilly, Tars and Case strap in.

PROFESSOR BRAND
(*V.O.*)
'Do not go gentle into that good night . . .'

INT. COCKPIT, ENDURANCE – CONTINUOUS 73

Cooper turns to Doyle. HITS *the thrusters.*

EXT. EARTH ORBIT – CONTINUOUS 74

Endurance's main engines FIRE. *The craft* PUSHES *out of orbit –*

PROFESSOR BRAND
(*V.O.*)
'Rage, rage against the dying of the light.' God speed, Endurance.

The craft accelerates away from Earth.

INT. RING MODULE, ENDURANCE – DAY 75

The crew sets up their CRYO-BEDS. *Cooper looks out at the diminishing Earth floating in the void. Brand joins him.*

COOPER
So alone.

BRAND
We've got each other – Dr Mann had it worse.

COOPER
(*points at Earth*)
I meant *them*. Look at that perfect planet. We're not gonna find another one like her.

BRAND

No. This isn't like looking for a new condo – the human race is going to be *adrift* . . . desperate for a rock to cling to while they catch their breaths. We have to find that rock. Our three prospects are at the edge of what might sustain human life.

Brand shows him a blurry image of a dark blue planet.

Laura Miller's first. She started our biology program.

She shows him a red world, just a tiny dot.

And Wolf Edmunds is *here*.

Cooper hears something in her voice.

COOPER

Who's Edmunds?

BRAND
(*fondly*)

Wolf's a particle physicist.

COOPER

None of them had family?

BRAND

No attachments. My father insisted. They knew the odds against ever seeing another human being. I'm hoping we surprise at least three of them.

COOPER

Tell me about Dr Mann.

Brand replaces the screen image for a grainy, white orb.

BRAND

Remarkable. The best of us. My father's protégé. He inspired eleven people to follow him on the loneliest journey in human history. Scientists, explorers . . . That's what I love – out there we face great odds. Death. But not evil.

COOPER

Nature can't be evil?

BRAND

Formidable, frightening – not evil. Is a tiger evil because it rips a gazelle to pieces?

COOPER

Just what we bring with us, then.

BRAND

This crew represents the best aspects of humanity.

COOPER

Even me?

Brand looks at him. Smiles.

BRAND

Hey, we agreed, ninety percent.

Brand moves to her cryo-bed. Cooper looks out at space.

BRAND

Don't stay up too late. We can't spare the resources.

COOPER

Hey, I've been waiting a long time to be up here –

BRAND

You are *literally* wasting your breath.

Cooper nods at her. Joins Tars.

COOPER

Show me the trajectory again.

TARS

Eight months to Mars, then counter-orbital slingshot around –

Brand's cryo-bed darkens.

COOPER

(*whisper*)

Tars? Was Dr Brand –

TARS

Why are you whispering? You can't wake them.

COOPER

Were Dr Brand and Edmunds . . . close?

TARS

I wouldn't know.

COOPER

Is that ninety percent, or ten percent 'wouldn't know'?

TARS

I also have a discretion setting.

COOPER

So I gather . . . (*Rises.*) But not a poker face.

Tars watches Cooper head for the comm. station. He sits down to record a message. Awkward. Stuck. He dives in –

Hey, guys. I'm about settle down for the long nap, so I figured I'd send you an update . . .

EXT. OUTER SPACE – CONTINUOUS 76

The Endurance slips away from the small blue planet . . .

COOPER
(*V.O.*)

The Earth looks amazing from here . . . you can't see any of the dust –

EXT. CORNFIELDS – DAY 77

A line of dust slides across the shimmering horizon.

COOPER
(*V.O.*)

Hope you guys are doing great. This should get to you okay . . .

EXT. FRONT PORCH, FARMHOUSE – DAY 78

Donald watches two approaching vehicles kick up dust.

COOPER
(*V.O.*)

Professor Brand said he'd make sure of it. Guess I'll say good night.

Donald recognizes Cooper's truck . . . Murph BURSTS *out of the house –*

MURPH
(*quiet*)

Is it him?

DONALD

I don't think so, Murph.

Donald rises to meet the truck. Professor Brand gets out.

PROFESSOR BRAND

You must be Donald. Hello, Murph.

MURPH

Why're you in my dad's truck?

PROFESSOR BRAND

He wanted me to bring it for your brother.

Silence. Professor Brand reaches into his briefcase.

He sent you a message –

Murph TURNS *and goes back into the house. Donald takes a disc from Professor Brand.*

DONALD

Pretty upset with him for leaving.

PROFESSOR BRAND

If you record messages, I'll transmit them to Cooper.

Donald nods. Professor Brand looks up at the house.

Murph's a bright spark. Maybe I could fan the flame.

DONALD

She's already making fools of her teachers. She should come make a fool out of you.

Professor Brand smiles. Donald looks up into the blue.

Where are they?

PROFESSOR BRAND

Heading towards Mars . . .

EXT. MARS – DAY 79

The Endurance streaks away from Mars . . .

PROFESSOR BRAND
(*V.O.*)
Next time we hear from Cooper, they'll be coming up on Saturn.

EXT. SATURN – DAY 80

The Endurance settles into an orbit around the ringed giant.

TOM
(*O.S.*)
But they said I can start advanced agriculture a year early . . .

INT. COMMUNICATIONS BOOTH, ENDURANCE – CONTINUOUS 81

Cooper, blanket around his shoulders, watches a highly compressed video of Tom –

TOM
Got to go, Dad. Hope you're safe up there.

Tom makes way for Donald:

DONALD
I'm sorry, Coop, I asked Murph to say hi, but she's stubborn as her old man. I'll try again next time, stay safe.

The video cuts out. Cooper gets up, puts a pair of EAR BUDS *in his ears and heads into –*

OMITTED 82

INT. HAB POD, RING MODULE – LATER 82A

Cooper enters. Romilly is staring out the window.

COOPER
You good, Rom?

Romilly looks at Cooper.

ROMILLY
It gets to me, Coop. This tin can. Radiation, vacuum outside – everything wants us dead. We're just not supposed to be here.

Cooper looks at him, sympathetic.

COOPER

We're explorers, Rom, on the greatest ocean of all.

Romilly bangs on the side of the ship.

ROMILLY

Millimeters of aluminium. That's it. And nothing within millions of miles that won't kill us in seconds.

COOPER

A lot of the finest solo yachtsmen couldn't swim. They knew if they went overboard that was it, anyway. This is no different.

Romilly considers this. Cooper passes him his ear buds –

COOPER

Here –

And the sounds of a THUNDERSTORM *wash over Romilly, sounds that take us to . . .*

EXT. SPACE – CONTINUOUS 82B

The Endurance is a tiny speck before the ringed gassy giant.

INT. NAVIGATION, RING MODULE, ENDURANCE – CONTINUOUS 82C

Cooper looks over Doyle's shoulder – he's flicking through images of star fields, distorted as if through a fish-eye lens.

COOPER

From the relay probe?

DOYLE

It was in orbit around the wormhole – each time it swung around we got images of the other side of the foreign galaxy.

COOPER

Like swinging a periscope around?

DOYLE

Exactly.

COOPER

So we've got a pretty good idea what we're gonna find on the other side?

DOYLE

Navigationally.

Brand approaches.

BRAND

We'll be coming up on the wormhole in less than forty-five. Suit up.

INT. COCKPIT, RANGER – LATER 83

Cooper straps in, peering out at the inky blackness past Saturn. Romilly joins him there, excited.

COOPER
(*over radio*)

Strap in – I'm killing the spin . . .

EXT. SATURN – CONTINUOUS 84

As the Endurance streaks past Saturn, it stops rotating, headed for a DISTORTED BLUR *of stars.*

INT. COCKPIT, RANGER – CONTINUOUS 85

ROMILLY

There!

He points at the SPHERICAL *blur of stars.*

ROMILLY

That's it! That's the wormhole!

COOPER

Say it, don't spray it, Rom.

ROMILLY

Cooper, this is a *portal*, cutting through spacetime – (*Points.*) We're seeing into the heart of a galaxy so far away we don't even know where it is in the universe.

Cooper stares at the wormhole as they approach: a massive spherical lens into another galaxy.

COOPER

It's a *sphere*.

ROMILLY

Of course it is. You thought it would be just a hole?

COOPER

No . . . well, in all the illustrations –

Romilly grabs a piece of paper, draws two points, far apart –

ROMILLY

In the illustrations they're trying to show you how it works –

He pokes a hole in one point with his pen . . .

So they say 'You wanna go from here to there but it's too far?
A wormhole bends space like this . . .'

He folds the paper over and jams the pen through the second point, connecting them.

ROMILLY

'So you can take a shortcut across a higher dimension.' But to show that, they've turned three-dimensional space . . . (*Gestures around.*) Into two dimensions. (*Hold up paper.*) Which turns the wormhole into two dimensions . . . a circle. (*Indicates hole in paper.*) But what's a circle in three dimensions?

COOPER

A sphere.

ROMILLY

Exactly. (*Points out window.*) It's a *spherical hole . . .*

Cooper marvels at the concept. And at the looming sphere . . .

And who put it here? Who do we thank?

COOPER

I'm not thanking anyone till we get through it in one piece.

OMITTED 86

EXT. WORMHOLE – CONTINUOUS 87

As the Endurance SWINGS *around the wormhole, the view of the foreign galaxy* SWINGS *in opposition, like an* ENORMOUS SHAVING MIRROR . . . *it's extremely disorienting.*

The Endurance fires retro-thrusters to slow, descending towards the wormhole . . .

INT. COCKPIT, RANGER – CONTINUOUS 88

Cooper is at the controls. Doyle is next to him.

COOPER

Any trick to this?

DOYLE

No one knows.

COOPER
(*glances at Doyle*)

But the others made it, right?

DOYLE

At least some of them.

COOPER

Thanks for the confidence boost.

Cooper stares down into the vast lens of the wormhole.

Everybody ready to say goodbye to our solar system?

ROMILLY
(*over radio*)

To our galaxy . . .

Cooper pushes the sticks forward, nosing down and letting gravity PULL *them towards the center of the wormhole . . .*

EXT. WORMHOLE – CONTINUOUS 89

The Endurance reaches the surface of the wormhole. As it crosses the threshold it becomes apparent that THERE IS NO SURFACE . . . *the craft simply passes into the space of the distortion, its own warped reflection flickering towards it as if the ship were leaning into a giant shaving mirror . . .*

INT. COCKPIT – CONTINUOUS 90

Cooper and Doyle stare at the distortion of space ahead . . .

INT. RING MODULE, ENDURANCE – CONTINUOUS 91

Brand and Romilly look out at reflections bordering the bulk – a space beyond our three dimensions . . .

EXT. WORMHOLE – CONTINUOUS 92

The Endurance moves through a TUNNEL OF DISTORTED REFLECTIONS, *seeming to gather more and more dizzying speed, but getting no closer to the far mouth, as if on an accelerating treadmill –*

INT. COCKPIT, RANGER – CONTINUOUS 93

Cooper, awestruck, checks his instruments –

DOYLE

They won't help you in here. We're cutting through the bulk – space beyond our three dimensions . . . (*Checks his equipment.*) All we can do is record and observe.

INT. RING MODULE, ENDURANCE – CONTINUOUS 94

Brand JUMPS *– a shape in the air in front of her is* BENDING, *warping to form ripples in spacetime inside the cabin – Romilly* STARES *at the distortion –*

ROMILLY

What is that?!

Brand watches the distortion move towards her –

BRAND

I think – I think it's *them*.

ROMILLY

Distorting spacetime? Don't –!

Brand is reaching out towards the warped space – it MOVES *towards her,* DISTORTING *her hand – but Brand is not in pain . . .*

INT. COCKPIT, RANGER – CONTINUOUS 95

Cooper and Doyle watch the tunnel mouth STREAK *towards them, a mass of stars and nebulae* GROWING . . .

EXT. FAR SIDE OF THE WORMHOLE – CONTINUOUS 96

The Endurance slides out of the wormhole.

INT. COCKPIT, LANDER – CONTINUOUS 97

Suddenly, the instruments are chirping –

DOYLE

We're . . . *here.*

Cooper and Doyle look out at the new galaxy . . .

INT. RING MODULE, ENDURANCE – CONTINUOUS 98

Brand's hand is back to normal. She stares at her fingers.

ROMILLY

What was that?

Brand flexes her fingers, delighted.

BRAND

The first handshake.

EXT. FAR SIDE OF THE WORMHOLE – CONTINUOUS 99

The cosmos is more CROWDED *here* – STAR *upon* STAR, NEBULAE . . .

INT. RING MODULE, ENDURANCE – LATER 100

Doyle calls up data on a workstation –

DOYLE

The lost communications came through –

BRAND

How?

DOYLE

The relay on this side cached them.

Doyle flicks through data –

Years of basic data – no real surprises. Miller's site has kept pinging thumbs up, as has Mann . . . but Edmunds went down, three years ago.

BRAND

Transmitter failure?

DOYLE

Maybe. He was sending the thumbs up right till it went dark.

ROMILLY

Miller still looks good?

Doyle nods. Romilly is drawing on a whiteboard –

She's coming up fast . . . with one complication – the planet is much closer to Gargantua than we thought.

COOPER

Gargantua?

DOYLE

A *very* large black hole. Miller's and Dr Mann's planets orbit it.

BRAND

And Miller's is on the horizon?

ROMILLY

A basketball around the hoop. Landing there takes us dangerously close. A black hole that big has a *huge* gravitational pull.

Cooper glances around the concerned faces –

COOPER

Look, I can swing around that neutron star to decelerate –

BRAND

It's not that, it's *time*. That gravity will slow our clock compared to Earth's. *Drastically.*

COOPER

How bad?

ROMILLY

Every hour we spend on that planet will be maybe . . . *seven years* back on Earth.

COOPER

Jesus –

ROMILLY

That's relativity, folks.

COOPER

We can't drop down there without considering the consequences.

DOYLE

Cooper, we have a mission –

COOPER

That's easy for you to say – you don't have anyone back on Earth waiting for you, do you?

DOYLE

You have no idea what's easy for me.

BRAND

Cooper's right. We have to think of time as a resource, just like oxygen and food. Going down there is going to cost us.

Doyle steps up to the screen, points out three planets.

DOYLE

Look, Dr Mann's data is promising, but we won't get there for months. Edmunds is even further. Miller hasn't sent much, but what she *has* sent is promising – water, organics . . .

BRAND

You don't find that every day.

DOYLE

No, you do not. So think about the resources it would take to come *back* here . . .

They look at each other, considering. Cooper turns to Romilly –

COOPER

How far off the planet do we have to stay to be out of the time shift?

Romilly indicates a spot on his white board.

ROMILLY

Just back from the cusp.

COOPER

So we track a wider orbit of Gargantua, parallel with Miller's planet but a little further out . . . take a Ranger down, grab Miller and her samples, debrief and analyze back here.

BRAND

That'll work.

COOPER

No time for monkey business down there – Tars, you'd better wait up here. Who else?

ROMILLY

If we're talking about a couple *years* – I'd use that time to work on gravity – observations from the wormhole. That's gold to Professor Brand.

COOPER

Okay. Tars, factor an orbit of Gargantua – minimal thrusting – conserve fuel – but stay in range.

TARS

Don't worry, I wouldn't leave you behind . . . (*Swivels around.*) Dr Brand.

She smiles at him.

EXT. BLACK HOLE, GARGANTUA – DAY 101

A black sphere sucking light from the cosmos, visible by its distorting effect on the light of stars behind it – squeezed into a GLOWING, CURVED HORIZON. *The Endurance approaches.*

INT. RANGER COCKPIT – DAY 102

Cooper looks out at Gargantua. Doyle peers over his shoulder

DOYLE

A literal heart of darkness . . .

Brand points to a small glowing planet nearer the blackness.

BRAND

There's Miller's planet.

Cooper turns to Case, the machine riding shotgun.

COOPER

Ready?

CASE

Yup.

COOPER

Don't say much, do you?

CASE

Tars talks plenty for both of us.

Cooper chuckles as he throws a final switch –

COOPER

Detach –

EXT. ENDURANCE – CONTINUOUS 103

The Ranger DETACHES *from the ring module, like an X-1 from a B-29,* FIRES *retro-thrusters to slow and . . .* DROPS –

EXT. THE BLACK HOLE, GARGANTUA – DAY 104

The Ranger SHOOTS *down towards Gargantua –*

INT. COCKPIT, RANGER – CONTINUOUS 105

Cooper is in awe at their acceleration –

COOPER
(*into radio*)

Romilly, you reading these forces?

INT. RING MODULE, ENDURANCE – CONTINUOUS 106

Romilly studies data, marveling.

ROMILLY

Unbelievable. (*Looks out at Gargantua.*) If we could see the collapsed star inside, the singularity, we'd solve gravity.

INT. COCKPIT, RANGER – CONTINUOUS 107

Cooper looks down at the eerie blackness sliding beneath –

COOPER

No way to get anything from it?

ROMILLY
(*over radio*)
Nothing escapes that horizon. Not even light. The answer's there, just no way to see it.

EXT. GARGANTUA – CONTINUOUS 108

The Ranger looks tiny as it STREAKS *over the blackness, high above the* GLOWING HORIZON. *It is approaching Miller's planet, a gleaming dark-blue world . . .*

INT. COCKPIT, RANGER – CONTINUOUS 109

Cooper studies his trajectory.

CASE
This is fast for atmospheric entry. Should we use the thrusters to slow?

COOPER
We're gonna use the Ranger's aerodynamics to save the fuel.

CASE
Air brake?

COOPER
Wanna get in fast, don't we?

CASE
Brand, Doyle, get ready.

EXT. MILLER'S PLANET – CONTINUOUS 110

The Ranger STREAKS *down towards the planet. It starts to encounter the* STRATOSPHERE –

INT. COCKPIT, RANGER – CONTINUOUS 111

The craft starts to HOWL *and* SHAKE. *Cooper studies the curving horizon, concentrating –*

CASE
We should ease –

COOPER

Hands where I can see them, Case! Only time I ever went down was a machine easing at the wrong moment –

CASE

A little caution –

COOPER

Can get you killed, same as reckless.

DOYLE

Cooper! Too damn fast!

COOPER

I got this.

Cooper squeezes the shaking controls with white knuckles –

CASE

Should I disable the feedback?

COOPER

No! No, I need to feel the air . . .

EXT. STRATOSPHERE, MILLER'S PLANET – CONTINUOUS 112

The Ranger glows WHITE HOT, *slicing through* FLAT CLOUDS –

INT. COCKPIT, RANGER – CONTINUOUS 113

Cooper peers out at the razor-like layers of cloud –

COOPER

Do we have a fix on the beacon?

CASE

Got it. Can you maneuver?

COOPER

Gotta shave more speed. I'll try and spiral down on it –

Doyle looks at Brand, nervous. She takes a breath.

EXT. MILLER'S PLANET – CONTINUOUS 114

The Ranger CUTS *through cloud formations,* BURSTING *out into* CLEARER AIR, HIGH ABOVE AN ENDLESS OCEAN –

INT. COCKPIT, RANGER – CONTINUOUS 115

The crew peer at SPARKLING WATER, *streaking below them –*

DOYLE

Just water.

BRAND

The stuff of life . . .

CASE

Twelve hundred meters out.

Cooper BANKS *sharply, eases down.*

BRAND

It's shallow. Feet deep . . .

EXT. MILLER'S PLANET – CONTINUOUS 116

The Ranger is low now, kicking up backwash –

INT. COCKPIT, RANGER – CONTINUOUS 117

CASE

Seven hundred meters . . .

Cooper peers ahead –

COOPER

Wait for it . . .

CASE

Five hundred meters . . .

Cooper YANKS *the stick –*

COOPER

Fire!

EXT. MILLER'S PLANET – CONTINUOUS 118

The Ranger's retro-rockets FIRE *– killing the craft's speed just feet from the surface. Water* SPRAYS UP *as the Ranger* SLEWS *diagonally, gear is lowered, the Ranger drops, its landing gear holding it just above the shallow water.*

Everyone BOUNCES *with the impact. Then* BREATHES.

BRAND

Very graceful.

COOPER

No. But it was very *efficient*. (*Looks at them.*) What're you waiting for? Go!

Brand and Doyle hurry out of their harnesses, helmets on. Case moves to the hatch. With a CRACK, *the hatch opens and* LIGHT *and* SPRAY *whip inside . . .*

EXT. MILLER'S PLANET – MOMENTS LATER (DAY) 120

Case climbs quickly from the craft, knee deep in the water. Brand and Doyle follow. Case TRACKS *the beacon.*

CASE

This way, about two hundred meters.

Brand and Doyle peer into the distance. Smooth, ankle-deep water to the horizon, where a distant MOUNTAIN RANGE LOOMS. *They start splashing towards it in their heavy spacesuits . . .*

DOYLE
(*panting*)

The gravity's punishing . . .

BRAND

Floating through space too long?

CASE

One hundred and thirty percent Earth gravity.

Cooper listens to their chatter, IMPATIENT.

COOPER
(*under his breath*)

Come on . . .

EXT. MILLER'S PLANET – CONTINUOUS 122

Doyle falls behind. Brand pushes on. Ahead, Case stops.

CASE

Should be here.

Brand joins him, searching the shallows for some sign of Miller's mission. She looks up, confused.

BRAND

If the signal's coming from here –

Case DROPS *to his knees* THRASHING *under the water, like a bear fishing. Doyle arrives –*

DOYLE

What's he doing?

INT. COCKPIT, LANDER – CONTINUOUS 123

Cooper notices something. In the distance. The mountains –

EXT. MILLER'S PLANET – CONTINUOUS 124

Case WRENCHES *a piece of* DAMAGED EQUIPMENT *from the sea bed.*

BRAND

Her beacon . . .

Case starts lugging the beacon to the Ranger.

DOYLE

Wreckage. Where's the rest . . .?

BRAND

Towards the mountains!

She starts moving fast towards some FLOATING OBJECTS.

INT. COCKPIT, RANGER – CONTINUOUS 125

Cooper is staring out at the horizon –

COOPER

Those aren't mountains . . .

EXT. MILLER'S PLANET – CONTINUOUS 126

Brand pauses –

COOPER
(*over radio*)

They're *waves* –

Brand looks closer – the 'mountains' are moving, tiny lines of white sea spray are blowing from the tops . . .

INT. COCKPIT, RANGER – CONTINUOUS 127

Cooper looks the other direction . . . there is a MOUNTAIN WAVE BEARING DOWN ON THE SHIP . . .

EXT. MILLER'S PLANET – CONTINUOUS 128

Brand is searching the wreckage –.

COOPER
(*over radio*)

Brand, get back here!

BRAND

We need the recorder –

Doyle looks from Brand to Case, who is loading the beacon. Beyond him Doyle sees the mountain wave approaching –

DOYLE

Case, go get her!

INT. COCKPIT, RANGER – CONTINUOUS 129

Cooper hits the dash, frustrated.

COOPER

Dammit! Brand, get back here!

EXT. MILLER'S PLANET – CONTINUOUS 130

Brand sloshes along, checking DEBRIS –

BRAND

We can't leave without her data –

COOPER
(*over radio*)

You don't have time!

Case is back at Doyle.

DOYLE

Go, go!

Case takes off towards Brand, who is trying to lift a piece of equipment from the water. She drops it and moves on –

EXT. RANGER – CONTINUOUS 131

Cooper swings open the hatch, stands in the doorway, peering out at the approaching mountain waves – turns back to Brand –

COOPER

Get back here! Now!

Brand has pulled something heavy from the wreckage – she SLIPS, *the wreckage* PINNING *her down . . .*

She looks back at the Ranger – sees the mountain wave THOUSANDS OF FEET HIGH ALMOST UPON THEM –

BRAND

Cooper, go! Go! I can't make it!

Cooper looks at Case RACING *towards her –*

COOPER

Get up, Brand!

BRAND

GO! GET OUT OF HERE!

Case THROWS *her onto his back and starts running. Doyle stands, mesmerized by the sheer liquid mountain face . . .*

COOPER

Doyle! Come on! Case has her!

Doyle turns, starts sloshing back, the water RUNNING *against his ankles now . . . Two hundred yards behind, Case* POUNDS *through*

the shallows, Brand on his back –

Cooper looks up at the EVER CLOSER MOUNTAIN WAVE *– jumps inside.*

INT. COCKPIT, RANGER – CONTINUOUS 132

Cooper powers up, as the wall of liquid fills his view.

COOPER

Come on, come on . . .

He sees the water right upon them – RUNS *back to the hatch. Doyle is at the foot of the ladder, Case* RUNNING FAST.

DOYLE

Go!

Case JUMPS *up the ladder,* THROWS *Brand inside –* TURNS *for Doyle. The Ranger* TILTS, RISES – DOYLE IS RIPPED FROM CASE'S HAND – WATER RAGES ACROSS THE OPEN HATCH –

COOPER

Shut the hatch!

Case shuts the hatch. Cooper is throwing switches –

COOPER

Power down! Power down! We have to ride it out! (*To Brand, furious.*) We are not prepared for this!

EXT. MILLER'S PLANET – CONTINUOUS 133

Doyle is DRAGGED *under and away . The Ranger is* SUCKED SIDEWAYS *up the face of the mountain –*

INT. COCKPIT, RANGER – CONTINUOUS 134

Brand and Cooper are thrown across the cockpit. Case GRABS *Brand, pulls her into her seat – Cooper holds on as the craft* ROLLS *and* ROLLS –

EXT. MILLER'S PLANET – CONTINUOUS 135

The Ranger reaches the top of the wave, rocks upright –

INT. COCKPIT, RANGER – CONTINUOUS 136

Cooper drops into his seat as the water pours off the canopy –

EXT. MILLER'S PLANET – CONTINUOUS 137

The Ranger tilts over the backside of the wave, SURFING *for a second then* PITCHING FORWARD – TUMBLING DOWN 8,000 FEET . . .

INT. COCKPIT, RANGER – CONTINUOUS 138

They hang on for dear life, THRASHED MERCILESSLY –

EXT. MILLER'S PLANET – CONTINUOUS 139

The Ranger comes AGROUND *as the wave leaves it behind . . .*

INT. COCKPIT, RANGER – CONTINUOUS 140

The craft comes to rest. Cooper jumps to the controls, powers up the electrics. The engines won't respond –

EXT. RANGER – CONTINUOUS 141

The gear LIFTS *the Ranger. Water* FLOODS *out –*

INT. COCKPIT, RANGER – CONTINUOUS 142

Cooper tries the engines again. Nothing.

CASE

Too waterlogged. Let it drain.

COOPER
(*hits console*)

GODDAMN!

BRAND

I told you to leave me.

COOPER

And I told you to get your ass back here! Difference is, only one of us was thinking about the mission –

BRAND

Cooper, you were thinking about getting home – I was trying to do the right thing!

COOPER

Tell that to Doyle.

Quiet. Cooper looks down at the clock. Bitter.

How long to drain, Case?

CASE

Forty-five to an hour.

Cooper shakes his head. Pulls his helmet off.

COOPER

The stuff of life, huh? What's this gonna cost us, Brand?

BRAND

A lot. Decades.

Cooper rubs his face. Mind reeling. Trying to breathe.

COOPER

What happened to Miller?

BRAND

Judging by the wreckage, she was broken up by a wave soon after impact.

COOPER

How could the wreckage still be together after all these years?

BRAND

Because of the time slippage. On this planet's time, she landed here just hours ago. She might've only died minutes ago.

Case indicates the beacon.

CASE

The data Doyle received was just the initial status, echoing endlessly.

Cooper takes this in. Breathes hard. Takes off his gloves.

COOPER

We're not prepared for this, Brand. You're a bunch of eggheads without the survival skills of a boy-scout troop.

BRAND

We got this far on our brains – farther than any humans in history –

COOPER

Not far enough. And we're stuck here till there won't be anyone left on Earth to save –

BRAND

I'm counting every second, same as you, Cooper.

Cooper takes this in. They're in the same boat.

COOPER

Don't you have some clever way we jump into a black hole and get back the years?

She shakes her head, dismissive.

COOPER

Don't just shake your head at me –!

BRAND

Time is relative – it can stretch and squeeze – but it can't run backwards. The only thing that can move across dimensions like time is *gravity*.

COOPER

(*thinks*)

The *beings* who led us here . . . they communicate through gravity . . .

Brand nods.

Could they be talking to us from the future?

BRAND

(*considers*)

Maybe . . .

COOPER

Well, if *they* can –

BRAND

Look, Cooper, they're creatures of at least five dimensions – to *them* time may be just another physical dimension. To *them* the

past might be a canyon they can climb into and the future a mountain they can can climb up . . . but to *us* it's not, okay?

Brand pulls her helmet off. Looks Cooper in the eyes.

BRAND

I'm sorry, Cooper. I screwed up. But you knew about relativity.

COOPER

My daughter was ten. I couldn't explain Einstein's theories before I left.

BRAND

Could you tell her you were going to save the world?

COOPER

No. I wasn't much of a parent, but I understood the most important thing – let your kids feel *safe*. Which rules out telling a ten-year-old that the world's ending.

CASE

Cooper?

Case is pointing out at another MOUNTAIN RANGE.

COOPER

How long for the engines?

CASE

A minute or two –

COOPER

We don't have it!

The mountain wave is approaching. Cooper tries the engines –

EXT. RANGER – CONTINUOUS 143

The rockets COUGH *and steam . . .*

INT. COCKPIT, RANGER – CONTINUOUS 144

Cooper tries the engines again. Close. But no ignition.

COOPER

Helmets on!

The wave is upon them . . .

COOPER

Blow our cabin oxygen through the main thrusters. We'll spark it –

Case hits a button – a HISS *and* SHRIEK *of gas escaping . . . Brand seals her helmet just as the cockpit* DEPRESSURIZES –

COOPER

Come on, now . . .

Cooper hits the engines – they BLAST TO LIFE –

EXT. RANGER – CONTINUOUS 145

A fiery BLAST *sends the Ranger clear of the mountain wave.*

Down below, Doyle's body lies in the shallows, about to be swept up into the next rush of water . . .

INT. RING MODULE, ENDURANCE – DAY 146

Romilly watches as Cooper and Brand enter the Endurance.

BRAND

Hello, Rom.

ROMILLY

I've waited years.

COOPER

How many years?

ROMILLY

By now . . . it must be –

TARS

Twenty-three years . . .

Cooper's head lowers.

TARS

. . . four months, eight days.

Cooper turns away.

ROMILLY

Doyle?

Brand's eyes flicker down. She shakes her head. She grasps Romilly's hands, looks up into his eyes, vulnerable –

BRAND

I thought I was prepared. I knew all the theory. Reality's different.

ROMILLY

And Miller?

BRAND

There's nothing here for us.

Brand looks at Romilly's wrinkles. His greying beard.

BRAND

Why didn't you sleep?

ROMILLY

I did a couple of stretches. But I stopped believing you were coming back, and something seems wrong about dreaming your life away. I learned what I could from studying the black hole, but I couldn't send anything to your father. We've been receiving, but nothing gets out.

She looks up at Romilly, not wanting to ask . . .

BRAND

Is he still alive?

Romilly nods. Brand closes her eyes with relief.

ROMILLY

We've got years of messages stored . . .

Brand opens her eyes, looks for Cooper. He is in the comm. booth. He SHUTS *the privacy curtain. She looks down.*

INT. COMMUNICATIONS BOOTH, ENDURANCE – CONTINUOUS 147

Cooper studies the machine like it might bite him.

COOPER

Cooper.

COMPUTER VOICE

Messages span twenty-three years –

COOPER

I know. (*Whispers.*) Just start at the beginning.

Cooper leans forward as the screen flickers to life: Tom, still seventeen, turns on the camera.

TOM

Hi, Dad –

Cooper pauses it. Prepares himself. Lets it run –

TOM

I met another girl, Dad. I really think this is the one –

Tom holds up a picture of himself and a teenage GIRL.

Murph stole Grandpa's car. She crashed it – she's okay, though. Your truck's still running – Grandpa said she should steal that next time. I said if she did it'd be the last thing she did . . .

Cooper leans back . . .

INT. COMMUNICATIONS BOOTH, ENDURANCE – DAY 148

Cooper is holed up, still watching, unshaved. He's been watching for days. On the screen, Tom is in his twenties –

TOM

I've got a surprise for you, Dad. You're a grandpa . . .

Tom holds up an infant wrapped tight in swaddling.

Congratulations. Meet Jesse.

Cooper smiles a tearful smile.

Grandpa said he already earned the 'great' part so we just leave it at that.

The screen cuts out. Then comes back on. Tom in his thirties –

Hi, Dad. I'm sorry it's been awhile. What with Jesse and all . . .

He stops, emotional.

Grandpa died last week. We buried him out in the back forty, next to Mom and Jesse. (*Looks down.*) Where we'd have buried

you, if you'd ever come back. (*Looks up.*) Murph was there for the funeral. I don't see her so much anymore. (*Sighs.*) You're not listening to this. I know that. All these messages are just out there, drifting in the darkness . . . I figured as long as they were willing to send them there was some hope, but . . . (*Pauses.*) You're gone. You're never coming back. And I've known that for a long time. Lois says – that's my wife, Dad – she says I have to let you go. So I am. (*Reaches up to turn off camera.*) Wherever you are, I hope you're at peace. Goodbye, Dad.

The screen goes black. Tears are streaming down Cooper's face. He stares at the black screen, wiping his face. He starts to get up – the screen flickers to life once more –

A beautiful WOMAN *of about forty has turned on the camera – she looks at us, unsure about this. Makes a start –*

WOMAN

Hello, Dad. You sonofabitch.

Cooper peers into the face, recognizing –

COOPER
(*whispers*)

Murph?

WOMAN (MURPH)

I never made one of these when you were still responding cos I was so mad at you for leaving. When you went quiet, it seemed like I should just live with my decision. And I have . . . (*Looks around.*) But today's my birthday. And it's a special one because you once told me –

She stops, unable to speak for a second.

MURPH

You once told me that when you came back we might be the same age . . . and today I'm the age you were when you left . . . (*Starts crying.*) So it'd be a real good time for you to come back.

Murph reaches up, switches off the camera and we stay with her in –

INT. COMMUNICATION ROOM, NASA – DAY 149

Murph brings her hand down from the camera. Wipes her tears.

PROFESSOR BRAND
(*O.S., softly*)

I didn't mean to intrude.

Murph turns to see Professor Brand, now ELDERLY, *in a* WHEELCHAIR *in the doorway.*

PROFESSOR BRAND

I've never seen you in here before.

Murph rises –

MURPH

I've never *been* in here before.

Murph wheels Professor Brand out into the corridor.

INT. CURVING CORRIDOR, NASA – MOMENTS LATER 150

Murph pushes Professor Brand.

PROFESSOR BRAND

I talk to Amelia all the time. It helps. I'm glad you've started –

MURPH

I haven't. I just had something I wanted to get out.

INT. PROFESSOR BRAND'S OFFICE – MOMENTS LATER 151

Professor Brand wheels behind his desk.

PROFESSOR BRAND

I know they're still out there.

MURPH

I know.

PROFESSOR BRAND

There are so many reasons their communications might not be getting through.

MURPH
(*smiles gently*)

I know, Professor.

PROFESSOR BRAND

I'm not sure which I'm more afraid of . . . they never come back, or they come back to find we've failed.

She watches his introspection. Brings him back with –

MURPH

Then let's succeed.

PROFESSOR BRAND
(*gestures at formula*)

So, back from the fourth iteration, let's run it with a finite set.

Murph has picked up a notebook. Pauses.

MURPH

With respect, Professor. We've tried that hundreds of times.

PROFESSOR BRAND

And it only has to work once, Murph.

She shrugs. Starts to work.

INT. LAUNCH FACILITY – LATER 152

Murph and Professor Brand sit, eating sandwiches on a walkway. WORKERS *move about the* CIRCULAR CHAMBER, *building more* SIDEWAYS INFRASTRUCTURE. *Professor Brand looks down, proud.*

PROFESSOR BRAND

Every rivet they drive in could have been a bullet. We've done well for the world, here. Whether or not we crack the equation before I kick –

MURPH

Don't be morbid, Professor.

PROFESSOR BRAND

I'm not afraid of death, Murph. I'm an old physicist – I'm afraid of *time*.

INT. PROFESSOR BRAND'S OFFICE – MOMENTS LATER 153

Murph stands before the algebra. She REALIZES *something.*

MURPH

Time . . . you're afraid of time . . .

CONVINCED, *she* TURNS –

Professor, the equation . . .?

He looks up.

For years we've tried to solve it without changing the underlying assumptions about time –

PROFESSOR BRAND

And?

MURPH

And that means each iteration becomes an attempt to prove its own proof – it's recursive. *Nonsensical* –

PROFESSOR BRAND
(*sharp*)

Are you calling my life's work 'nonsense', Murph?

MURPH

No, I'm saying you've been trying to finish it with one arm – no, with *both* arms tied behind your back . . .

Murph focuses on Professor Brand, suddenly WARY . . .

. . . and I don't understand why.

Professor Brand looks down. Starts wheeling his chair.

PROFESSOR BRAND

I'm an old man, Murph. Could we pick this up some other time? I'd like to go talk to my daughter.

Murph nods. Looking at the Professor. Confused.

PROFESSOR BRAND
(*V.O.*)

Stepping out into the universe, we must first confront the reality that nothing in our solar system can help us . . .

INT. COMMUNICATIONS BOOTH, ENDURANCE – NIGHT 154

Brand watches her father on screen.

PROFESSOR BRAND
(*V.O.*)

. . . then we must confront the realities of interstellar travel. We must venture far beyond the reach of our own life spans. We must think not as individuals, but as a *species* . . .

Romilly, Brand, Cooper, Tars and Case sit in discussion.

COOPER

Tars kept the Endurance right where we needed her, but it took *years* longer than we anticipated . . .

Cooper puts both planets on screen – Dr Mann's ice world, and Edmunds' desert planet.

COOPER

We don't have the fuel to visit both prospects. We have to choose.

ROMILLY

How? They're both promising. Edmunds' data was better, but Dr Mann is the one still transmitting.

BRAND

We've got no reason to suppose Edmunds' results would have soured. His world has key elements to sustain human life –

COOPER

As does Dr Mann's.

BRAND

Cooper, this is my field. And I really believe Edmunds' is the better prospect.

COOPER

(*challenging*)

Why?

BRAND

Gargantua, that's why. (*Steps to board.*) Look at Miller's world – hydrocarbons, organics, yes. But no life. Sterile. We'll find the same thing on Dr Mann's.

ROMILLY

Because of the black hole?

BRAND

(*nods*)

Murphy's Law – whatever *can* happen will happen. Accident is the first building block of evolution – but when you're orbiting

a black hole not enough *can* happen – it sucks in asteroids and comets, random events that would otherwise reach you. We need to go to further afield.

COOPER

You once referred to Dr Mann as the 'best of us'.

BRAND

He's remarkable. We're only here because of him.

COOPER

And he's there on the ground sending an unambiguous message that we should go to that planet.

Brand is silent. Romilly looks from Brand to Cooper.

ROMILLY

Should we vote?

COOPER

If we're going to vote, there's something you need to know. Brand?

She says nothing.

He has a right to know.

BRAND

That has nothing to do with it.

ROMILLY

What does?

COOPER

She's in love with Wolf Edmunds.

ROMILLY
(*to Brand*)

Is that true?

BRAND

Yes. And that makes me want to follow my heart. But maybe we've spent too long trying to figure all this with theory –

COOPER

You're a *scientist*, Brand –

BRAND

I am. So listen to me when I tell you that love isn't something we invented – it's observable, powerful. Why shouldn't it mean something?

COOPER

It means social utility – child rearing, social bonding –

BRAND

We love people who've died . . . where's the social utility in that? Maybe it means *more* – something we can't understand, yet. Maybe it's some evidence, some artifact of higher dimensions that we can't consciously perceive. I'm drawn across the universe to someone I haven't seen for a decade, who I know is probably dead. Love is the one thing we're capable of perceiving that transcends dimensions of time and space. Maybe we should trust that, even if we can't yet understand it.

Brand looks at Romilly, who can't meet her eye.

BRAND

Cooper, yes – the tiniest possibility of seeing Wolf again excites me. But that doesn't mean I'm wrong.

Cooper thinks back to his conversation with Donald.

COOPER

Honestly, Amelia . . . it might.

Romilly looks at Brand. It's clear she's lost.

COOPER

Tars, set the course for Dr Mann.

Brand is starting to tear up. She turns away.

EXT. OUTER SPACE – MOMENTS LATER 156

The thrusters FIRE, *pushing the Endurance out of its orbit of Gargantua.*

INT. RING MODULE, ENDURANCE – LATER 157

Brand is checking her POPULATION BOMB. *Cooper enters.*

COOPER

Brand, I'm sorry.

BRAND

Why? You're just being objective. (*Beat.*) Unless you're punishing me for screwing up on Miller's planet.

COOPER

This wasn't a personal decision for me.

Brand turns from her equipment. Looks him in the eye.

BRAND

Well, if you're wrong, you'll have a very personal decision to make. (*Off look.*) Your fuel calculations are based on a return journey. Strike out on Dr Mann's planet, and we'll have to decide whether to return home, or push on to Edmunds' planet with Plan B. Starting a colony could save us from extinction.

She closes the population bomb.

You might have to decide between seeing your children again . . . and the future of the human race. (*Smiles bitterly.*) I trust you'll be as objective, then.

EXT. OUTER SPACE – CONTINUOUS 158

The Endurance sinks past a GLORIOUS NEBULA *whose* GOLDEN MISTS DISSOLVE TO ROILING BLACK CLOUDS *and we are –*

EXT. FARMHOUSE – DAY 159

Murph stands with Tom, now late forties. Watching a field BURN.

TOM

We'll lose about a third this season. But *next year* . . . I'm gonna start working Nelson's fields. Should make it up.

MURPH

What happened to Nelson?

Tom glances at her. Don't ask. Heads for the house.

INT./EXT. FARMHOUSE – DUSK 160

Murph at family dinner with Tom, LOIS, *and their six-year-old son* COOP.

LOIS

Will you stay the night? We left your room like it was . . .

Murph looks down, awkward . . .

MURPH

No, I need to . . .

Murph looks upstairs. At Lois.

Too many memories, Lois.

She nods. Coop helps Tom clear. As Coop takes Murph's plate he starts COUGHING. *Looks up at her, sees her concern,* GRINS.

COOP

The dust.

He and Tom head into the kitchen.

MURPH

I have a friend who should look at his lungs, Lois.

She nods, is about to speak. Tom sits back down.

Pull back to reveal the glowing windows against the darkening plain, dust clouds rolling across the horizon . . .

INT. CORRIDOR, NASA – NIGHT 161

Murph hurries down a corridor with a doctor, GETTY.

GETTY

He started asking for you after he came to, but we couldn't raise you –

INT. HOSPITAL ROOM, NASA – MOMENTS LATER 162

Murph is at Professor Brand's bedside. He is hooked up to machines. Barely breathing.

PROFESSOR BRAND

Murph . . . Murph . . .

Murph takes his hand with gentle concern.

MURPH

I'm here, Professor.

PROFESSOR BRAND

I don't have much life . . . (*Breathes.*) I have to tell you . . .

MURPH

Try to take it easy.

PROFESSOR BRAND

All these . . . years. All these people . . . counted on me . . .

MURPH

It's okay, Professor.

PROFESSOR BRAND

I let you . . . all you . . . down.

MURPH

No. I'll finish what you started.

Professor Brand looks up into Murph's eyes, tears welling.

PROFESSOR BRAND

Murph. Good, good Murph. Such faith . . . all these years, I told you to have faith . . . to *believe* . . .

MURPH

I do believe –

PROFESSOR BRAND

I needed you to believe your father was coming back . . .

MURPH

I do, Professor –

PROFESSOR BRAND

Forgive me, Murph . . .

MURPH

There's nothing to forgive.

PROFESSOR BRAND

I *lied*, Murph. I lied to you . . .

Murph looks at Professor Brand, confused.

PROFESSOR BRAND

There's no reason to come back . . . no way to help us . . .

MURPH

But Plan A – all this – all these people . . . the *equation*!

But Professor Brand slowly shakes his head, tears rolling down. As Murph tries to comprehend, he settles, DRIFTING.

MURPH
(*whispers*)

Did he know?

Nothing.

Did my dad know?!

Nothing.

Did he *abandon* me?!

PROFESSOR BRAND

Do . . . not . . . go. . .

She leans in to hear.

PROFESSOR BRAND

Gentle . . . into . . . into . . .

MURPH

NO! NO! Professor, stay! You can't! You can't leave . . .

Getty is at her shoulder.

MURPH

You can't, you can't, you . . .

Getty puts his hand on her shoulder. She sits there. Stuck. As Professor Brand goes still . . .

MURPH
(*V.O.*)

Dr Brand, I'm sorry to tell you that your father died today . . .

INT. COMMUNICATION ROOM, NASA – DAY 163

Murph, controlled anger, sits in front of the camera.

MURPH

He had no pain and was . . . at peace. I'm sorry for your loss.

She reaches to switch off the camera. STOPS. *Acid.*

Did you know, Brand? Did he tell you . . . ?

INT. RING MODULE, ENDURANCE – DAY 164

Murph's voice rings through the empty ship. Only Case there to register it.

MURPH
(*V.O.*)

Did you know that Plan A was a sham . . . ?! You left us here. To die. Never coming back . . .

Through the window we see the Ranger moving away, towards –

EXT. DR MANN'S PLANET – DAY 165

The Endurance orbits the silvery white globe as the Ranger heads towards the planet.

EXT. STRATOSPHERE – MOMENTS LATER 166

The Ranger drops through layers of large, MOUNTAINOUS CLOUD.

INT. COCKPIT, RANGER – CONTINUOUS 167

Cooper and Tars, Brand and Romilly. Cooper peers out, concerned, studying a heads-up display of CLOUD DENSITY . . .

EXT. DR MANN'S PLANET – CONTINUOUS 168

The Ranger cuts through one cloud, banks left and SCRAPES AGAINST THE NEXT 'CLOUD', PANELS TEARING FROM THE WING – THE CLOUDS ARE ACTUALLY SOLID ICE FORMATIONS . . .

INT. COCKPIT, RANGER – CONTINUOUS 169

Cooper banks away from the ICE, *glancing out at the damage –*

EXT. DR MANN'S PLANET – CONTINUOUS 170

The Ranger moves cautiously through the 'cloudscape' like a ship through an ice field . . .

INT. COCKPIT, RANGER – CONTINUOUS 171

Romilly and Brand put their helmets on. Tars indicates the beacon's position. Cooper looks, BANKS *the Ranger.*

EXT. DR MANN'S PLANET – CONTINUOUS 172

The Ranger's gear lowers as it comes to rest, tentatively, at the base of what looks like a large CUMULUS CLOUD.

EXT. DR MANN'S PLANET – LATER 173

Cooper leads them up the ICE CLOUD. *From a distance, they are walking on a cloud. Tars brings up the rear.*

Cooper crests a ridge. SPOTS *something. He starts down towards a dirty orange dot in the cloudscape.*

EXT. DR MANN'S POD – MOMENTS LATER 174

Cooper is there. The others arrive at the large metal pod – WEATHERED *and* DAMAGED *over the years, half buried in ice. Nearby, various* WIRE MARKERS *stick out of the ice. Tars starts digging out the hatch.*

INT. DR MANN'S POD – LATER 175

A CRACK *of* COLD LIGHT, *as the outer hatch is wrenched open. Cooper steps through the airlock, into a* CRYPT-LIKE SPACE –

Cooper's hand sweeps ice from the nameplate of a cryo-chamber, 'DR MANN'.

Tars fires up the cryo-chamber. The ice starts to melt.

Cooper, helmet off, CRACKS *the lid, pushes it back, revealing a figure in a plastic shroud. Cooper rips the seal . . .*

Dr Mann's eyes flicker open. He watches Cooper, breathing, focusing – reaches up with TREMBLING *hands –* GRABS *Cooper –* PULLS *himself up,* CHEEK AGAINST CHEEK – SOBBING – *hands desperately*

CARESSING *Cooper's face. Cooper holds him tight.*

COOPER
(*whispering*)

It's okay. It's okay.

INT. SAME – LATER 176

Dr Mann sits, blanket over his shoulders, sipping from a steaming cup. He looks at their faces, marveling.

DR MANN
(*cracked, parched*)

Pray you never learn just how good it can be to see another face. (*Shaky sip.*) I hadn't much hope to begin with. After so much time, I had none. My supplies were exhausted. The last time I went to sleep, I set no waking date. (*Looks at them all.*) You have literally raised me from the dead.

COOPER
(*smiles*)

Lazarus.

DR MANN
(*nods*)

And the others?

ROMILLY

I'm afraid you're it, sir.

DR MANN

So far, surely?

COOPER

With our situation, there's not much hope of any other rescue.

This hits Dr Mann hard. He looks down at his tea.

BRAND

Dr Mann, tell us about your world.

DR MANN
(*smiles gently*)

My world. Yes. *Our* world, we hope. Our world is cold, stark . . .

EXT. DR MANN'S PLANET – DAY 177

Dr Mann leads the others up to the summit of a cloud.

DR MANN
(*V.O.*)
But undeniably beautiful . . .

From the top, they watch the planet's pale sun setting.

DR MANN
The days are sixty-seven cold hours, the nights are sixty-seven far colder hours . . .

They make their way back into the shelter.

DR MANN
(*V.O.*)
The gravity is a very pleasant 80 percent of Earth's. Up here, where I landed, the 'water' is alkali and the 'air' has too much ammonia in it to breathe for more than a few minutes . . .

Brand checks readings on Dr Mann's instruments.

INT. DR MANN'S POD – NIGHT 178

The crew are captivated by Dr Mann . . .

DR MANN
But down at the surface, and there *is* a surface . . . the chlorine dissipates and the ammonia gives way to crystalline hydrocarbons and breathable air. To organics. Possibly even to *life*. (*Off looks.*) Yes. We may be sharing this world.

BRAND
(*giddy*)
These readings are from the surface?

Brand is reviewing Dr Mann's piles of data.

DR MANN
Over the years I've dropped various probes.

COOPER
How far have you explored?

DR MANN

I've mounted several major expeditions, but with oxygen in limited supply, Kipp there had to do most of the legwork.

Dr Mann indicates a DEFUNCT ARTICULATED MACHINE.

TARS

What's wrong with him?

DR MANN

Degeneration. He misidentified the first organics we found as ammonia crystals. We struggled on for a time, but ultimately, I decommissioned him and used his power source to keep the mission going. (*Remembers, sadly.*) I thought I was alone *before* I shut him down.

TARS

Would you like me to look at him?

DR MANN

No, I think he needs a *human* touch.

Tars turns to Brand.

TARS

Dr Brand, Case is relaying a message for you from the comm. station.

She nods.

MURPH
(*V.O.*)

. . . He had no pain and was . . . at peace.

INT. DR MANN'S POD – LATER 179

Brand watches Murph's message on Tars' data screen.

MURPH

I'm sorry for your loss.

Brand STARES. *Cooper is there. Murph reaches up –*

BRAND
(*abstract*)

Is that Murph?

Cooper nods.

She's become a –

MURPH
(*acid*)

Did you know, Brand? Did he tell you? That Plan A was a sham . . .?!

Cooper looks at Brand, who is shocked.

You left us here to set up your colony. Never coming back . . .

Murph does not want to ask, tears are running down her cheeks –

(*Small.*) Did my father know? Dad . . .?

Cooper stares. Murph's eyes bore into his . . .

Did you leave me here to die?

The screen goes dark. Cooper stands there, SHOCKED.

BRAND

Cooper, my father devoted his whole life to Plan A – I have no idea what she means –

DR MANN
(*O.S.*)

I do.

They turn. Dr Mann looks at them with gentle calm.

COOPER

He never even hoped to get people off the Earth.

DR MANN

No.

BRAND

But he's been trying to solve the gravity equation for forty years!

Dr Mann comes over, looks into Brand's eyes.

DR MANN

Amelia, your father solved his equation before I even left.

BRAND

Then why wouldn't he use it?!

DR MANN

The equation couldn't reconcile relativity with quantum mechanics. You need more –

COOPER

More *what*?!

DR MANN

More data. You need to see inside a black hole. And the laws of nature prohibit a naked singularity.

COOPER

(*to Romilly*)

Is that true?

ROMILLY

If a black hole is an oyster, the singularity is the pearl inside. Its gravity is so strong, it's always hidden in darkness, behind the horizon. That's why we call it a black hole.

COOPER

If we could look *beyond* the horizon –

DR MANN

Some things aren't meant to be known. (*To Brand.*) Your father had to find another way to save the human race from extinction. Plan B. A colony.

BRAND

Why not tell people? Why keep building that damn station?

DR MANN

He knew how much harder it would be for people to come together and save the *species*, instead of themselves . . . (*To Cooper, sympathetic.*) Or their children.

COOPER

Bullshit.

DR MANN

Would you have left if you hadn't believed you were trying to save *them*? Evolution has yet to transcend that simple barrier – we can care deeply, selflessly for people we know, but our empathy rarely extends beyond our line of sight.

BRAND

But the *lie*. A *monstrous* lie . . .

DR MANN

Unforgivable. And he knew it. Your father was prepared to destroy his own humanity to save our species. He made the ultimate sacrifice.

COOPER

No. That's being made by the people of Earth who'll die because, in his arrogance, he declared their case hopeless.

DR MANN

I'm sorry, Cooper. Their case is hopeless. *We* are the future.

Cooper REELS. *Brand puts her hand on his shoulder –*

BRAND

Cooper, what can I do?

He turns to her. Looks her in the eyes.

COOPER

Let me go home.

And the sound of WIND *in* DRY CORNSTALKS *takes us –*

INT./EXT. PICKUP TRUCK ON DUSTY PLAIN – DAWN 180

Murph drives. Getty next to her. In the distance, several fields BURN.

GETTY

Are you sure?

MURPH

His solution was correct. He'd had it for years.

GETTY

It's worthless?

MURPH

It's half the answer.

GETTY

How do you find the other half?

Murph points at the sky.

MURPH

Out there? A black hole. Stuck here on Earth? I'm not sure you can.

They pass vehicles PILED HIGH *with belongings and people.*

GETTY

They just pack up and leave. What are they hoping to find?

MURPH

Survival. (*Looks ahead.*) Dammit!

A DUST STORM SWAMPS *the truck, killing visibility. Murph pulls over. Kills the engine. The wind rocks the car.*

GETTY

Don't people have a right to know?

MURPH

Panic won't help. We have to keep working, same as ever.

GETTY

Isn't that just what Professor Brand . . .?

MURPH

(*sharp*)

Brand gave up on us – I'm still trying to solve this.

GETTY

So you have an idea?

MURPH

No. I have a . . . *feeling*.

Getty looks at her as she STARES *out at the dust.*

INSERT CUT: MURPH (TEN), *wet hair, towel around neck, turns and* STARES *at a book on the floor –*

MURPH

(*V.O.*)

I told you about my ghost . . .

She stoops to pick up the toy next to it – a broken LUNAR LANDER.

MURPH (FORTY) *puts her hands on the glass, watching the sand scrape the car's window . . .*

MURPH

My dad thought I called it a ghost because I was scared of it . . .

INSERT CUT: MURPH (TEN) *counts the books and gaps.* MARVELING.

MURPH
(*V.O.*)

But I was never scared of it . . .

MURPH (TEN) *takes out her notebook and starts drawing lines to represent the books.*

MURPH
(*V.O.*)

I called it a ghost because it felt like . . .

MURPH (FORTY) *turns to Getty.*

MURPH

Like a person. Trying to tell me something . . .

The storm is clearing. Murph starts the engine.

If there's an answer here on Earth, it's back there, somehow. No one's coming to save us. (*Pulls out.*) I have to find it . . .

Murph pulls past a pickup piled with worldly goods and people. She makes eye contact with two filthy kids in the back . . .

And we're running out of time.

EXT. RANGER, DR MANN'S PLANET – DAWN 181

Tars is up on the wing of the Ranger. Case pilots the LANDER *in to land near the Ranger.*

INT. COCKPIT, RANGER – CONTINUOUS 182

Cooper is sitting with his feet on the console.

CASE
(*over radio*)

What about auxiliary oxygen scrubbers?

COOPER

They can stay. I'll sleep most of the journey. (*Wry.*) I saw it all on the way out here.

Romilly comes through the airlock. Removes his helmet.

ROMILLY

I have a suggestion for your return journey.

COOPER

What?

ROMILLY

Have one last crack at the black hole . . .

Tars enters.

ROMILLY

Gargantua's an older, spinning black hole – what we call a *gentle* singularity.

COOPER

Gentle?

ROMILLY

They're hardly gentle, but their tidal gravity is quick enough that something crossing the horizon fast might survive . . . a probe, say.

COOPER

What happens to it after it crosses?

ROMILLY

Beyond the horizon is a complete mystery – who's to say there isn't some way the probe can glimpse the singularity and relay the quantum data? If he's equipped to transmit every form of energy that can pulse – X-ray, visible light, radio –

TARS

Just when did this probe become a 'he'?

Romilly looks from Tars to Cooper, sheepish.

ROMILLY

Tars is the obvious candidate. I've already told him what to look for.

TARS

I'd need to take the old optical transmitter from Kipp.

COOPER
(*to Tars*)

You'd do this for us?

TARS

Before you get teary, try to remember that as a robot I have to do anything you say, anyway.

COOPER

Your cue light's broken.

TARS

I'm not joking.

Bing. The light flashes on.

EXT. RANGER, DR MANN'S PLANET – DAY 183

Brand and Dr Mann approach Cooper and Romilly at the foot of the ladder. Cooper addresses Brand –

COOPER

Ranger's almost ready. Case is on his way back down with another load.

BRAND

I'll start a final inventory.

ROMILLY

Dr Mann, I need Tars to remove and adapt some components from Kipp.

Dr Mann considers this. Looks at Tars. At Romilly.

DR MANN

He musn't disturb Kipp's archival functions.

ROMILLY

I'll supervise.

Dr Mann considers this. Nods.

COOPER

We need to pick out a site. You don't wanna move the module once we land it.

DR MANN

I'll show you the probe sites.

Cooper glances around at the winds picking up –

COOPER

Will conditions hold?

DR MANN

These squalls usually blow over. You've got a long-range transmitter?

Cooper reaches up to check a box plugged in at his neck.

COOPER

Good to go.

Dr Mann points at a nozzle on his elbow –

DR MANN

Charged?

Cooper checks, thumbs up. Dr Mann sets off, Cooper follows.

EXT. DR MANN'S PLANET – LATER 184

As Cooper follows Dr Mann down a ridge, they see the lander fly over. Cooper waves, reaches up to his long-range transmitter –

COOPER

A little caution, Case?

CASE

(*over radio*)

Safety first, Cooper.

Cooper follows Dr Mann down to the edge of the ice. They peer down a fifty-foot drop.

DR MANN

Just take it gently –

He steps off, DROPPING – *his* ELBOW JETS FIRE, *slowing his descent in time for him to land with a* THUD. *Cooper follows.*

They set out through a massive CANYON *of ice . . .*

DR MANN

Brand told me why you feel you have to go back –

Cooper STOPS.

COOPER

If this excursion is about trying to change my mind, let's turn around right now.

DR MANN

No. I understand your position.

He turns and starts walking. Cooper follows.

DR MANN

You have attachments. I'm not supposed to, but even without family, I can promise you that the yearning to be with other people is massively powerful. Our instincts, our emotions, are at the foundations of what makes us human. They're not to be taken lightly.

The wind WHIPS *ice crystals between them . . .*

INT. KITCHEN, FARMHOUSE – DAY 185

Murph introduces Getty to Lois and Coop. Getty pulls out a STETHOSCOPE *and starts examining Coop, Murph slips upstairs . . .*

INT. MURPH'S BEDROOM – DAY 186

Murph opens the door. Stands in her old bedroom. Feeling . . .

COOP
(*O.S.*)

Mama lets me play in here . . .

Murph turns to see Coop. He points at a box on the shelf –

I don't touch your stuff.

EXT. LANDER – CONTINUOUS 187

Brand turns away as the lander touches down in a spray of ice.

INT. DR MANN'S POD – CONTINUOUS 188

Romilly watches Tars crouch down beside Kipp and connect Kipp to his own power. Kipp shows signs of life . . .

EXT. ICE CANYON, DR MANN'S PLANET – CONTINUOUS 189

Dr Mann waits for Cooper catch up. The WIND *is picking up –*

DR MANN
You know why we couldn't just send machines on these missions, Cooper?

COOPER
(*breathless*)
Frankly, no.

DR MANN
(*pressing on*)
A trip into the unknown requires improvisation. Machines can't improvise well because you can't program a fear of death. The survival instinct is our single greatest source of inspiration.

Dr Mann pauses to take a breath. Turns to Cooper.

Take you – a father. With a survival instinct that extends to your kids . . .

COOPER
That's why I'm going home, hopeless or not.

DR MANN
And what does research tell us is the last thing you'll see before you die? (*Off look.*) Your *children*. At the very moment of death, your mind pushes you a little harder to survive. For them.

Dr Mann turns and starts walking out onto a massive ice field.

INT. KITCHEN, FARMHOUSE – DAY 190

Murph brings Coop downstairs. Getty is listening to Lois' back. He looks up at Murph. GRAVE. *Shakes his head . . .*

GETTY
They can't stay here.

TOM
(*O.S.*)

Murph?

Murph turns to see Tom in the doorway.

What is this . . .?

EXT. LANDER, DR MANN'S PLANET – CONTINUOUS 191

Brand is counting flight cases when a WIND *whips ice at her . . .*

INT. DR MANN'S POD – CONTINUOUS 192

Romilly takes his helmet off, PEERING *over Tars' shoulder at Kipp's data screen. Confused.*

ROMILLY

I don't understand.

EXT. ICE FIELD, DR MANN'S PLANET – CONTINUOUS 193

Cooper and Dr Mann are like two ants on a sheet.

DR MANN

The first window's up ahead –

Cooper peers ahead to an OPENING *in the ice. Dr Mann stops at the edge. Looks around the wind-blasted ice plane.*

When I left Earth I felt fully prepared to die. But I just never faced the possibility that *my* planet wouldn't be the one. None of this turned out the way it was supposed to.

COOPER

Professor Brand would disagree.

Cooper peers over the edge at an enormous CREVASSE . . .

Dr Mann RIPS COOPER'S LONG-RANGE TRANSMITTER FROM HIS NECK –

Cooper TURNS *to Dr Mann – who* BLASTS *him with his* ELBOW JET. *He* SLIPS *backwards, but avoids going over the edge –*

COOPER

What are you doing?!

Until Dr Mann KICKS *him. Cooper hits his jets, pushing himself onto a lower ledge of ice –*

INT. KITCHEN, FARMHOUSE – DAY 194

Tom confronts Murph while Getty looks on –

MURPH

They can't stay here, Tom!

GETTY

Not one more day –

Tom TURNS, PUNCHES *Getty – who collapses.*

LOIS

Tom?!

TOM

Coop, get your aunt's things – she's done here.

MURPH

Tom, Dad didn't raise you this dumb –

TOM

Dad didn't raise us, Grandpa did, and he's buried outside with Mom in our ground. I'm not leaving them –

MURPH

You have to, Tom –

TOM

I'm a *farmer*, Murph! You don't give up on the Earth.

MURPH

No! But she gave up on you! And she's poisoning your family.

EXT. DR MANN'S PLANET – DAY 195

Cooper SCRAMBLES *to his knees. Dr Mann approaches –*

DR MANN

I'm sorry – I can't let you leave.

COOPER

Why?!

DR MANN

We're going to need your ship to continue the mission . . . once the others realize what this place *isn't*.

Cooper's mind races. He looks around.

COOPER

You faked all the data?

DR MANN

I had a lot of time.

COOPER

Is there even a surface?

DR MANN

I'm afraid *not* –

Dr Mann KICKS *Cooper over the edge, Cooper* CLINGS *on* –

DR MANN

I tried to do my duty, Cooper, but the day I arrived I could see this place had *nothing*. I resisted the temptation for years . . . but I knew there was a way to get rescued.

COOPER

You fucking coward.

Cooper BLASTS *Dr Mann off his feet with his jet* – SCRAMBLES *up onto the ice. Dr Mann* TACKLES *him, they go down,* WRESTLING. WIDER *shows us two* TINY FIGURES *in a* VAST LANDSCAPE, *deciding the future of humanity with a* BRAWL . . .

INT. KITCHEN, FARMHOUSE – DAY 196

Murph begs Tom –

MURPH

Please, come with us.

TOM

To live underground, praying Dad comes back to save us all?

MURPH

He's not coming back. He was never coming back. It's up to us. To me.

TOM

You're gonna save the human race, Murph? Really? How? Our dad couldn't –

MURPH

HE DIDN'T EVEN TRY! (*Off look.*) He just abandoned us, Tom.

Murph looks around, frustrated. Coop hands Murph the box.

MURPH

Tom, if you won't come, let *them* –

TOM

Murph. (*Points at box.*) Take your stuff, and go.

Murph hands the box back to Coop.

MURPH

Keep it.

She leaves. Getty follows.

EXT. ICE FIELD, DR MANN'S PLANET – DAY 197

Dr Mann LUNGES *at Cooper, who* SIDESTEPS *him and* PINS *him . . .*

COOPER

Stop this!

Dr Mann HEADBUTTS COOPER, FACEPLATE IMPACTS FACEPLATE.

COOPER

Mann! Don't – you'll kill us both –

CRACK. *Dr Mann* SMASHES *his helmet into Cooper's* AGAIN AND AGAIN *as he –*

DR MANN

SOMEONE'S – GLASS – WILL – GIVE – WAY – FIRST –!

COOPER

FIFTY-FIFTY YOU KILL *YOUR SELF*! STOP!

Dr Mann STOPS. *Looks up at Cooper,* BREATHING. *Both faceplates have* TINY FRACTURES . . .

DR MANN

Best odds I've had in years –

WHACK – *He* BUTTS *Cooper's faceplate, which* CRACKS SICKENINGLY. AMMONIA HISSES INSIDE – COOPER ROLLS OFF, HANDS UP, DESPERATELY TRYING TO PLUG THE LARGE CRACK –

Dr Mann RISES. *Checks the fractures in his own helmet. Bends down to look at Cooper,* STRUGGLING, CHOKING –

DR MANN

Please don't judge me, Cooper – you were never tested like I was. Few men have been . . .

INT./EXT. PICKUP TRUCK ON DUSTY PLAIN – DAY 198

Murph drives. Getty looks over, sympathetic.

GETTY

You did your best, Murph.

She just stares ahead at the road . . .

EXT. ICE FIELD, DR MANN'S PLANET – DAY 199

With curiosity and FEAR, *Dr Mann watches Cooper* CRAWL . . .

DR MANN

You're feeling it, aren't you? That survival instinct – that's what drove me. It's always driven the human race, and it's going to save it now. I'm going to save it. For all mankind. For you, Cooper.

Unable to watch any more, he RISES, *walking away, continuing to talk to Cooper via the radio . . .*

DR MANN

I'm sorry, I can't watch you go through this – I thought I could. But I'm still here. I'm here for you . . .

Dr Mann, hurrying away, listens to Cooper RASPING –

DR MANN

Cooper. When you left, did Professor Brand read you that poem? How does it end . . .?

Dr Mann hauls himself up a ledge. The wind WHIPS *up ice.*

DR MANN
(*over radio*)
'Do not go gentle . . .'

Cooper FREEZES. REMEMBERS. TRANSMITTER . . .

DR MANN
(*over radio*)
'. . . into that good night . . .'

Cooper LOOKS *around – on the ice ten feet away – the* TRANSMITTER –

INT./EXT. PICKUP TRUCK ON DUSTY PLAIN – DAY 200

Murph and Getty drive past a long line of DESPERATE REFUGEES – *glimpsing* FACES *hardened against insurmountable odds . . .*

DR MANN
(*over radio*)
'. . . Rage, rage against the dying of the light.'

EXT. DR MANN'S PLANET – DAY 201

Cooper CRAWLS – CRAWLS – CHOKING – CRAWLING . . .

Dr Mann leap/jets up onto the higher ice – glances back at the floundering figure on the ice with pity and awe.

DR MANN
(*whispers*)
Cooper . . .? Do you see your children, yet?

Dr Mann hears only CHOKING, GASPING, HACKING. *He kills his radio. Scared. Watches Cooper's silent thrashing.* TURNS.

Cooper GRABS *the transmitter – tries to calm his* FRANTIC HANDS – *can't reconnect it with clumsy gloves – pulls glove off –* FREEZING – BITING – WAKING – *he gets the connector* IN –

COOPER
BRAND! BRAND!

EXT. LANDER – CONTINUOUS 202

Brand is STARTLED *by Cooper's* RASPING *over her radio –*

COOPER
(*over radio*)
HELP . . . ME . . . HELP . . .

INT. /EXT. PICKUP TRUCK ON DUSTY PLAIN – CONTINUOUS 203

Murph DECIDES *– she* SPINS *the truck around – floors it back in the direction they came . . .*

INT. COCKPIT, LANDER – CONTINUOUS 204

Brand JUMPS *into the lander –*

BRAND
Case?!

Case is already FIRING *engines –*

CASE
I have a fix.

BRAND
Cooper?! Cooper, we're coming!

EXT. ICE PLAIN, DR MANN'S PLANET – CONTINUOUS 205

Cooper GASPS –

COOPER
NO AIR – AMMONIA.

BRAND
(*over radio*)
Don't talk – breathe as little as possible. We're coming –!

EXT. CORNFIELDS – DAY 206

Murph PULLS *off the road,* CUTTING *through the corn –*

EXT. DR MANN'S PLANET – CONTINUOUS 207

The lander HURTLES *through the cloudscape,* RECKLESSLY, DANGEROUSLY FAST, PUNCHING *through some clouds,* DODGING *others –.*

INT. COCKPIT, LANDER – CONTINUOUS 208

Brand watches Case fly, praying he's not just guessing –

INT. DR MANN'S POD – CONTINUOUS 209

Romilly is crouched next to Tars, perturbed.

ROMILLY
This data makes no sense. Access the archive –

EXT. CORNFIELDS – DAY 210

Murph PULLS UP *in a* SCREECH *of dust – jumps out –* GRABS *her spare gas can,* THROWING FUEL *over the nearby stalks . . .*

EXT. ICE PLAIN, DR MANN'S PLANET – CONTINUOUS 211

Cooper FLOPS *back onto the ice,* STARING SKYWARD . . .

INSERT CUT: MURPH (TEN) *examines the* WATCH *Cooper has given her . . . She* THROWS *it – turns her tear-stained face to Cooper – Cooper's eyes water, from poison or memory –*

EXT. CORNFIELDS – DAY 212

Murph SETS FIRE *to the corn . . .* JUMPS *in the truck –*

EXT. DR MANN'S PLANET – CONTINUOUS 213

The lander SWEEPS *around a towering cumulus,* SPIRALING *in on the* ICE PLAIN –

INT. COCKPIT, LANDER – CONTINUOUS 214

Brand POINTS –

I see him –

EXT. FARMHOUSE – DAY 215

Tom RACES *out of the house,* JUMPS *in Cooper's old truck, heading out to the fire . . . calling on the radio –*

EXT. ICE PLAIN, DR MANN'S PLANET – CONTINUOUS 216

Through WATERING EYES *and* WIND-WHIPPED ICE, *Cooper glimpses Brand* LEAPING *from the lander, elbow jets firing. Brand* RIPS *Cooper's helmet off* – THRUSTS *an* OXYGEN MASK *over his nose and mouth. Cooper* GASPS, SUCKING AIR HARD –

COOPER

MANN – WAS – MANN –

BRAND

Dr Mann did this?!

Cooper nods. Brand takes this in – REALIZES –

Romilly!

She keys her long-range transmitter –

Romilly?! Romilly?!

INT. DR MANN'S POD – CONTINUOUS 217

Tars turns back from Kipp.

TARS

It needs a person to unlock its archival function.

Tars makes way for Romilly, who leans in to the screen. He glances at his helmet – the radio is SQUAWKING. *As he reaches for his helmet, he places his hand on the screen – Kipp* FLICKERS TO LIFE . . . *Romilly lifts his helmet –*

ROMILLY

Brand –?

Kipp LOOKS UP –

KIPP

Please, don't make –

And EXPLODES –

EXT. DR MANN'S PLANET – CONTINUOUS 218

Dr Mann hears the explosion – sees a BLACK CLOUD *rising from up the hill.* PANIC-STRICKEN –

DR MANN

Dammit, Romilly . . .

He switches his radio back on –

BRAND
(*over radio*)

Come on, Cooper! Couple more steps –

Dr Mann THINKS – *makes for the Ranger.*

INT. COCKPIT, LANDER – CONTINUOUS 219

Brand pulls the mask off Cooper, who looks at Case –

COOPER

What happened to caution?

CASE

Safety first.

COOPER

Brand, I'm sorry. We should've followed your instincts. Mann lied about this place –

BRAND
(*scared*)

Oh, no –

EXT. FARMHOUSE – DAY 220

Murph SCREECHES *up – turns to Getty –*

MURPH

Keep watch –

She runs towards the farmhouse.

Lois!

INT. COCKPIT, LANDER – DAY 221

Case spots something on the console.

CASE

There's been an explosion –

BRAND

Where?

CASE

Dr Mann's compound.

Case puts the lander into the air.

INT. COCKPIT, RANGER – CONTINUOUS 222

Dr Mann straps in. Powers up.

EXT. DR MANN'S PLANET – CONTINUOUS 223

The Ranger RISES –

INT. COCKPIT, RANGER – CONTINUOUS 224

Dr Mann pushes the craft into the air –

EXT. DR MANN'S PLANET – CONTINUOUS 225

The lander comes through the black smoke from Dr Mann's pod.

Below – a figure BURSTS *out of the smoke: Tars, blackened, burned, but* RUNNING . . . *towards the lander –*

INT. COCKPIT, LANDER – CONTINUOUS 226

Case SWINGS *the lander around and* HITS *the airlock open –*

EXT. DR MANN'S POD – CONTINUOUS 227

Tars LEAPS UP *into the airlock – the lander* THRUSTS *away –*

INT. COCKPIT, THE LANDER – CONTINUOUS 228

Cooper looks over at Case –

COOPER

Do you have a fix on the Ranger?

CASE

He's pushing into orbit –

COOPER

If he takes control of the ship we're dead –

BRAND

He'd maroon us?

COOPER

He *is* marooning us –

INT. KITCHEN, FARMHOUSE – DAY 229

Lois and Coop head outside with a few essentials. Murph heads upstairs . . .

EXT. FARMHOUSE – CONTINUOUS 230

Getty helps them into the truck, glances nervously at the distant fire –

GETTY

Come on, Murph!

EXT. STRATOSPHERE, DR MANN'S PLANET – CONTINUOUS 231

The Ranger ROCKETS *upwards . . .*

INT. COCKPIT, LANDER – CONTINUOUS 232

Cooper moves up next to Case. Hits the transmitter –

COOPER

Dr Mann? Dr Mann, please respond –

CASE

He doesn't know the Endurance docking procedure.

COOPER

The autopilot does.

CASE

Not since Tars disabled it.

Cooper looks into the airlock –

COOPER

Nice. What's your trust setting?

TARS

Lower than yours, apparently.

Cooper hits the transmitter –

COOPER

Dr Mann?

INT. COCKPIT, RANGER – CONTINUOUS 233

Dr Mann hears Cooper. Ignores him – looking instead at the navigation computer.

COOPER

(*over radio*)

Dr Mann, if you attempt docking –

Dr Mann switches off the transmitter –

INT. MURPH'S BEDROOM – DAY 234

Murph looks at the bookshelves. Spots the box. Moves over to it and LOOKS INSIDE . . .

EXT. FARMHOUSE – CONTINUOUS 235

Outside, Getty paces, Lois and Coop sit tight . . .

EXT. ORBIT, DR MANN'S PLANET – CONTINUOUS 236

The Ranger approaches the Endurance . . .

INT. COCKPIT, RANGER – CONTINUOUS 237

Dr Mann pilots the lander alongside the ship. Hits the autopilot –

COMPUTER VOICE

Auto-docking sequence withheld.

Dr Mann looks at the screen, surprised.

DR MANN

Override.

COMPUTER VOICE

Unauthorized.

Dr Mann thinks. Looks over at the MANUAL DOCKING CONTROLS . . .

INT. COCKPIT, LANDER – CONTINUOUS 238

Cooper peers ahead as they SHOOT *up into orbit. Brand looks – the Ranger is in close to the Endurance –*

COOPER

Dr Mann, do not attempt docking. Dr Mann?

Static.

INT. COCKPIT, RANGER – CONTINUOUS 239

Dr Mann SCRAMBLES *from the controls to the airlock,* FOCUSED . . .

EXT. ENDURANCE – CONTINUOUS 240

The Ranger inches closer to an OUTER HATCH *of Endurance –* A ROW OF MECHANICAL GRAPPLES *tries to connect with Endurance –*

INT. COCKPIT, RANGER – CONTINUOUS 241

Dr Mann works the docking system, concentrating –

EXT. ENDURANCE – CONTINUOUS 242

The grapples PULL *the Ranger into the Endurance hatch.*

INT. COCKPIT, RANGER – CONTINUOUS 243

A CLANG *as the ships come together –*

COMPUTER VOICE

Imperfect contact – hatch lockout.

DR MANN

Override.

COMPUTER VOICE

Hatch lockout disengaged.

Dr Mann moves to the airlock control . . .

INT. COCKPIT, LANDER – CONTINUOUS 244

Cooper stares out at the Ranger –

COOPER

Is he locked on?

CASE

Imperfectly.

Cooper grabs the transmitter –

COOPER

Dr Mann! Dr Mann! Do not, repeat do not attempt to open the hatch! If you –

INT. COCKPIT, RANGER – CONTINUOUS 245

In SILENCE *Dr Mann looks through the hatch window. Hits the button opening the outer door –*

EXT. ENDURANCE – CONTINUOUS 246

The outer door of the Ranger SLIDES OPEN. *Several grapples are* OPENING AND CLOSING BLINDLY, *trying to seal the join –*

INT. COCKPIT, LANDER – CONTINUOUS 247

Cooper looks at Case –

COOPER

What happens if he blows the hatch?

CASE

Nothing good.

COOPER

Pull us back!

Case hits the retro-thrusters.

BRAND

Case, relay my transmission to his onboard computer, and have it rebroadcast as emergency p.a. –

BRAND

(*hits transmitter*)

DR MANN, DO NOT OPEN THE IN—

INT. COCKPIT, RANGER – CONTINUOUS 248

Silence. Dr Mann takes a breath, reaches for the inner lever –

BRAND

(*over radio*)

—PEAT – DO NOT OPEN INNER HATCH!

Dr Mann is STARTLED *by the voice. He hits the transmitter –*

DR MANN

Brand, I don't know what Cooper's told you, but I'm taking control of the Endurance, then we'll talk about continuing the mission. This is not *my* survival, or Cooper's – this is *mankind's* –

Turns back to the lever . . . PULLS IT –

A DEVASTATING RUSH OF AIR YANKS HIM INTO THE AIRLOCK –

EXT. ENDURANCE – CONTINUOUS 249

The ESCAPING AIR AND DEBRIS *push Endurance into a slow* SPIN . . .

INT. COCKPIT, RANGER – CONTINUOUS 250

Dr Mann is HAMMERED *by debris as the airlock starts to* RIP APART –

EXT. ENDURANCE – CONTINUOUS 251

The ship SPINS FASTER AND FASTER – *the Ranger is* RIPPED AWAY, FRAGMENTING, SHREDDING THE CLOSEST MODULE OF THE RING.

INT. COCKPIT, LANDER – CONTINUOUS 252

They STARE *in* HORROR *as their ship is sent* SPINNING OFF ITS ORBIT TOWARDS THE PLANET –

BRAND

Oh, my God.

Cooper GRABS *the sticks* – HITS *the thrusters* –

EXT. ORBIT, DR MANN'S PLANET – CONTINUOUS 253

The CRIPPLED *Endurance is in a* FAST FLAT SPIN, *heading down towards the stratosphere* –

The lander FLIES *after it,* DODGING *the Ranger debris* –

INT. COCKPIT, LANDER – CONTINUOUS 254

Cooper's eyes are glued to the Endurance as he flies –

CASE

Cooper, there's no point using our fuel to –

COOPER

Just analyze the Endurance's spin –

BRAND

What're you doing?!

COOPER

Docking.

EXT. ORBIT, DR MANN'S PLANET – CONTINUOUS 255

The DIZZYING SPIN *of the Endurance as it* PLUMMETS *towards the* ATMOSPHERE –

The lander ROCKETS *after it,* CLOSING SLOWLY –

INT. COCKPIT, LANDER – CONTINUOUS 256

Cooper pours on the power –

CASE

Endurance rotation is 67, 68 RPM –

COOPER

Get ready to match it on the retro-thrusters –

CASE

It's not possible –

COOPER

No. It's *necessary*.

EXT. ORBIT, DR MANN'S PLANET – CONTINUOUS 257

The SPINNING ENDURANCE *starts to encounter the* STRATOSPHERE – *heating up* –

INT. COCKPIT, LANDER – CONTINUOUS 258

Brand looks ahead at the spinning ship –

CASE

Endurance is hitting stratosphere –

BRAND

She's got no heat shield –!

Cooper checks the lander's speed against Endurance – pulls back on thrust as they come in below it –

EXT. STRATOSPHERE, DR MANN'S PLANET – CONTINUOUS 259

The lander is PERILOUSLY CLOSE *to the* RED HOT UNDERSIDE *of the* SPINNING ENDURANCE. *The lander* BANKS *sideways, bringing its airlock within* FEET *of the spinning Endurance* –

INT. COCKPIT, LANDER – CONTINUOUS 260

Cooper looks sideways at the spinning hull –

COOPER

Case, you ready?

CASE

Ready.

Cooper watches the spinning hull, suddenly UNCERTAIN –

CASE

Cooper? (*Off look.*) This is no time for caution.

COOPER

(*grins*)

If I black out, take the stick – Tars, get ready to engage the docking mechanism – Brand, hold tight –

CASE

Endurance is starting to heat –

COOPER

HIT IT!

Case hits the RETRO-THRUSTERS. *The view* SPINS –

EXT. STRATOSPHERE, DR MANN'S PLANET – CONTINUOUS 261

The lander goes into a FASTER AND FASTER SPIN *as it, with Endurance,* PLUMMETS *towards the planet –*

INT. COCKPIT, LANDER – CONTINUOUS 262

LIGHT FLASHES *across their faces as the G-force of the spin* PULLS THEM AGAINST THEIR RESTRAINTS. *Cooper* STRUGGLES *to stay conscious – they* BUFFET AGAINST THE ATMOSPHERE –

Tars opens the airlock – the Endurance hatch above him is now SLOWLY ROTATING *relative to him . . .*

EXT. STRATOSPHERE, DR MANN'S PLANET – CONTINUOUS 263

The GLOWING HOT *Endurance and the lander* PLUMMET, SPINNING *towards the ice planet, whose curvature is* FAST DISAPPEARING –

INT. AIRLOCK, LANDER – CONTINUOUS 264

Tars peers up as THE SPIN SPEEDS MATCH. *He waits as the* BUFFETING *moves the hatches . . .* THEY LINE UP – *he* FIRES *the* GRAPPLES – *they don't connect – the hatches moved –*

INT. COCKPIT, LANDER – CONTINUOUS 265

Brand loses consciousness – Cooper watches the instruments, not the dizzying view, on the point of RED OUT –

COOPER

Come on, Tars . . . come on . . .

INT. AIRLOCK, LANDER – CONTINUOUS 266

Tars sees the hatches roll back into ALIGNMENT. *He* FIRES AGAIN – *this time* THE GRAPPLES HOLD –

TARS

GOT IT!

INT. COCKPIT, LANDER – CONTINUOUS 267

Cooper registers this. Case fires the retro-rockets to slow the spin.

COOPER

Gen— gentle, Case . . .

EXT. STRATOSPHERE, DR MANN'S PLANET – CONTINUOUS 268

The two craft, NOW JOINED, *start to spin more* SLOWLY . . .

INT. COCKPIT, LANDER – CONTINUOUS 269

Cooper eases back into his seat as the G-force lessens –

COOPER

Get ready to pull us up –

The spin is slowing to almost nothing –

EXT. STRATOSPHERE, DR MANN'S PLANET – CONTINUOUS 270

Parts are RIPPING *off the Endurance in the* HEAT –

INT. COCKPIT, LANDER – CONTINUOUS 271

Cooper EASES *into* POWER *on the main thrusters –*

COOPER

Come on. You can do it . . .

EXT. STRATOSPHERE, DR MANN'S PLANET – CONTINUOUS 272

The THRUSTERS *on the lander start to* DRAG *both ships back up away from the planet, the heat* DIMINISHING –

INT. COCKPIT, LANDER – CONTINUOUS 273

Cooper pulls back on the sticks, RELIEF *washing over him. Brand comes to . . . Cooper turns to Case, grinning –*

COOPER

Right? And for our next trick . . .

CASE

It'll have to be good. We're heading into Gargantua's pull –

Cooper's smile fades. He UNBUCKLES –

COOPER

Take her –

INT. RING MODULE, ENDURANCE – MOMENTS LATER 274

HISSING STEAM – RUSHING AIR – WHIRLING DEBRIS *as Tars and Cooper (in suit and helmet) lock down different* BULKHEADS –

Brand (in suit and helmet) FLOATS *alongside the* POPULATION BOMB, *checking the equipment –*

CASE

(*over radio*)

Cooper, we're slipping towards Gargantua – shall I use main engines?

COOPER

No! Let her slide as long as we can –

Cooper FLIES *over to Tars, who is welding a bulkhead –*

COOPER

Give it to me.

TARS

There's good news and bad news –

COOPER

I've heard that one, Tars – just give it to me straight.

INT. SAME – MOMENTS LATER 275

Cooper SCRAMBLES *to where Brand is checking her equipment.*

COOPER

The navigation mainframe's destroyed and we don't have enough life support to make it back to Earth. But we might scrape to Edmunds' planet.

BRAND

What about fuel?

COOPER

Not enough. But I've got a plan – let Gargantua suck us right to her horizon – then a powered slingshot around to launch us at Edmunds.

BRAND

Manually?

COOPER

That's what I'm here for. I'll take us just inside the critical orbit.

BRAND

And the time slippage?

COOPER

Neither of us can afford to worry about relativity right now.

BRAND

I'm sorry, Cooper.

They embrace, delicately touching faceplate to faceplate.

EXT. ENDURANCE – CONTINUOUS 276

The CRIPPLED *Endurance* FALLS *towards the* HEART OF DARKNESS *among the stars . . .*

INT. COCKPIT, LANDER – DAY 277

Cooper looks ahead at Gargantua. Preparing for battle.

EXT. ENDURANCE – MOMENTS LATER 278

The lander DETACHES, *shifting its orientation . . .*

COOPER
(*over radio*)
Once we've gathered enough speed around Gargantua – we use the lander 1 Ranger 2 as rocket-boosters to push us out of the black hole's gravity . . .

The lander REATTACHES *to the rear of the ring module.*

INT. COCKPIT, RANGER 2 – CONTINUOUS 279

Cooper slides into Ranger 2 – checking the systems.

COOPER
The linkages between landers are destroyed . . .

INT. COCKPIT, LANDER – CONTINUOUS 280

Tars sits at the controls, running similar checks . . .

COOPER
(*over radio*)
So we'll control manually. When Lander 1's spent, Tars will detach . . .

TARS
And get sucked into that black hole.

INT. RING MODULE, ENDURANCE – CONTINUOUS 281

Brand and Case listen to Cooper and Tars over the radio.

BRAND
Why does he have to detach?

COOPER
(*over radio*)
We have to shed mass if we're gonna escape that gravity.

TARS
(*over radio*)
Newton's third law – the only way humans have ever figured out of getting somewhere is to leave something behind.

BRAND
Cooper, you can't ask Tars to do this for us –

INT. COCKPIT, RANGER 2 – CONTINUOUS 282

Cooper puts his hands on the controls –

COOPER
He's a robot, Amelia – I don't have to *ask* him to do anything.

INT. RING MODULE, ENDURANCE – CONTINUOUS 283

Brand is furious –

BRAND
Cooper, you *asshole* –

COOPER
(*over radio*)
Sorry, you broke up a little there.

TARS
(*over radio*)
It's what we intended, Dr Brand . . .

INT. COCKPIT, LANDER – CONTINUOUS 284

Tars sits at the controls, ready.

TARS
It's our last chance to save people on Earth – if I can find some way to transmit the quantum data I'll find in there, they might still make it.

INT. RING MODULE, ENDURANCE – CONTINUOUS 285

Brand considers this.

BRAND
If there's someone still there to receive it . . .

EXT. ENDURANCE – CONTINUOUS 286

The Endurance ACCELERATES *towards the darkness . . .*

INT. RING MODULE, ENDURANCE – CONTINUOUS 287

The black hole's gravity makes the ship SHUDDER *. . . Brand, helmet on, tightens her harness . . .*

EXT. ENDURANCE – CONTINUOUS 288

The Endurance STREAKS *above the glowing horizon,* SKIRTING *the* BLACKNESS *beneath . . .*

INT. COCKPIT, LANDER – CONTINUOUS 289

Tars looks out at the DARK OCEAN . . .

EXT. ENDURANCE – CONTINUOUS 290

The ship orbits the black hole with BLINDING ACCELERATION –

INT. RING MODULE, ENDURANCE – CONTINUOUS 291

The ship is SHAKING *with* GRAVITATIONAL ENERGY . . .

CASE

MAXIMUM VELOCITY ACHIEVED . . . PREPARE TO FIRE ESCAPE THRUSTERS –

INT. COCKPIT, LANDER – CONTINUOUS 292

Tars checks his instruments –

TARS

Ready.

INT. COCKPIT, RANGER 2 – CONTINUOUS 293

Cooper checks his instruments –

COOPER

Ready.

INT. RING MODULE, ENDURANCE – CONTINUOUS 294

Brand looks out at the glowing horizon. Glances fearfully at the darkness below . . . Case puts his hand on the button –

CASE

Main engine ignition in three, two, one, mark –

Case hits the button –

EXT. ENDURANCE – CONTINUOUS 295

The MAIN ENGINES FIRE – STRAINING AGAINST GARGANTUA . . .

INT. RING MODULE, ENDURANCE – CONTINUOUS 296

Brand feels the thrusters STRAIN *to lift the craft –*

CASE

Lander 1 engines, on my mark, three, two, one, mark –

INT. COCKPIT, LANDER – CONTINUOUS 297

Tars hits the button –

TARS

Fire.

EXT. ENDURANCE – CONTINUOUS 298

Lander 1's engines FIRE, *adding to the thrust. The Endurance starts* RISING *away from the darkness . . .*

CASE

(*over radio*)

Ranger 2's engines, on my mark – three, two, one, mark –

INT. COCKPIT, RANGER 2 – CONTINUOUS 299

Cooper hits the button –

COOPER

Fire.

EXT. ENDURANCE – CONTINUOUS 300

Ranger 2's engines add a fresh BLAST *of fire, pushing the Endurance higher and higher . . . back into the starlight . . .*

INT. COCKPIT, RANGER 2 – CONTINUOUS 301

Cooper, shaking with the thrust, looks at his instruments –

COOPER
That little maneuver cost us fifty-one years . . .!

INT. RING MODULE, ENDURANCE – CONTINUOUS 302

Brand holds on tight –

BRAND
You don't sound so bad for a hundred and twenty!

EXT. ENDURANCE – CONTINUOUS 303

Lander 1's engines DIE OUT . . .

CASE
(*over radio*)
Lander 1, prepare to detach, on my mark . . . three . . .

INT. RING MODULE, ENDURANCE – CONTINUOUS 304

Brand looks over at the lander –

CASE
Two . . .

INT. COCKPIT, LANDER 1 – CONTINUOUS 305

CASE
(*over radio*)
One . . . mark –

Tars hits a switch –

TARS
Detach.

INT. RING MODULE, ENDURANCE – CONTINUOUS 306

Brand sees Lander 1 DROP, *revealing Cooper in Ranger 2 . . .*

BRAND
Goodbye, Tars . . .

TARS
(*over radio*)
See you on the other side, Coop . . .

Something in this makes Brand frown, PUZZLED . . .

EXT. ENDURANCE – CONTINUOUS 307

Lander I FALLS *behind as the Endurance continues to* RISE . . .

INT. COCKPIT, RANGER 2 – CONTINUOUS 308

Cooper checks his dwindling fuel supply . . .

COOPER
Hey, Case? Nice reckless flying.

CASE
(*over radio*)
Learned from the master.

EXT. ENDURANCE – CONTINUOUS 309

As Lander I FALLS *back towards Gargantua, Ranger 2's engines* DIE OUT . . .

INT. RING MODULE, ENDURANCE – CONTINUOUS 310

Case registers the burnout.

CASE
Ranger 2, prepare to detach –

Brand looks up, SHOCKED –

BRAND
NO!

She UNBUCKLES –

CASE
On my mark –

FLIES *to the window looking onto Cooper* –

BRAND

What are you doing!

CASE

Three . . .

INT. COCKPIT, RANGER 2 – CONTINUOUS 311

Cooper looks across at Brand.

COOPER

Newton's third law – you have to leave something behind.

CASE

(*over radio*)

Two . . .

INT. RING MODULE, ENDURANCE – CONTINUOUS 312

Brand pushes her helmet up against the window,

BRAND

You *told me* we had enough power –

CASE

One . . .

INT. COCKPIT, RANGER 2 – CONTINUOUS 313

Cooper looks at her, fondly –

COOPER

Hey, we agreed – ninety percent.

CASE

(*over radio*)

Mark . . .

Cooper reaches for the button. Takes one last look at Brand – inside her helmet, Brand is crying, zero-G tears catching in her eyelashes like melted snowflakes.

Cooper hits the button. But the word catches in his throat –.

COOPER

Detach –

EXT. ENDURANCE – CONTINUOUS 314

Ranger 2 DROPS AWAY *from the Endurance . . .*

INT. COCKPIT, RANGER 2 – CONTINUOUS 315

Cooper sees the Endurance ACCELERATE AWAY *to a bright point as he* FALLS AND FALLS . . . *Cooper starts to breathe* FASTER –

EXT. GARGANTUA – CONTINUOUS 316

Ranger 2 PLUMMETS *towards blackness as the horizon* GLOWS BRIGHTER *and* BRIGHTER – *distorted starlight, plasma jets . . .*

INT. COCKPIT, RANGER 2 – CONTINUOUS 317

Cooper, trying to control his breathing, uses retro-rockets to TURN *the lander down. He* GASPS *at the* FLAMING HORIZON –

COOPER
(*over radio*)

Tars? Are you there?

STATIC – *Ranger* 2 TILTS *down* – INKY BLACKNESS *ahead* –

INT. ENDURANCE – CONTINUOUS 318

Brand, crying, monitors Cooper's lonely transmissions . . .

EXT. GARGANTUA – CONTINUOUS 319

Ranger 2 PLUNGES *towards the black hole. We hear Cooper's panic breathing get* LOUDER *and* LOUDER *until* –

Ranger 2 SHUDDERS *with* EXPONENTIALLY RISING GRAVITATIONAL ENERGY *as it* CROSSES THE HORIZON – PLUNGING TOWARDS THE SINGULARITY – ALL WAVELENGTHS OF LIGHT CASCADING WITH HIM –

AS WE –

PLUNGE INTO ABSOLUTE . . .

WHITE –

Not a whiteout – a SHIMMERING CAVALCADE OF ALL WAVELENGTHS: LIGHT, SOUND, EVERYTHING . . . *the* SPHERICAL INSIDE OF THE BLACK HOLE, *like a* STAR *turned* INSIDE OUT. COOPER IS SCREAMING *and we* CUT *to –*

BURNING CORN – *men fighting a fire, Tom leading,* GESTURING –

INT. MURPH'S BEDROOM – TWILIGHT 320

Murph (forty) sits on the bed, looking into the BOX. *She pulls out the* LUNAR LANDER MODEL, *looks up at the books . . .*

GETTY
(*O.S.*)
Come on, Murph! We don't have much time!

EXT. GARGANTUA – DAY 321

A BLACK DOT *appears,* RUSHING TOWARDS US *to become* – A DARK SPHERE – *we* PLUNGE *through it into* SILENT DARKNESS – *a* WHITE SPHERE *races towards us –*

Just as the wormhole was a spherical hole, THESE SPHERES ARE HOLES WITHIN HOLES . . . *we are dropping through* A FOUR-DIMENSIONAL RABBIT HOLE – LIGHT/DARK/LIGHT/DARK/LIGHT/DARK *with* BLINDING RAPIDITY – *the frequency almost* SPEAKING. *Cooper hangs on for dear life –*

COMPUTER VOICE
(*O.S.*)
FUEL CELL OVERLOAD. DESTRUCTION IMMINENT. INITIATE EJECTION.

Cooper is LAUNCHED *out of Ranger 2, which* EXPLODES, *and,* PULLED *to one side,* MISSES A WHITE HOLE – PLUNGING INSTEAD TOWARDS A SMALLER GLASS-LIKE SPHERE –

Cooper slows as he falls towards this sphere, reminiscent of the wormhole, but the light within is not stars but an infinity of WORLD LINES – (*paths of objects through spacetime*) –

Cooper PLUNGES INTO THE WORLD SPHERE . . .

As he falls his SINGLE WORLD LINE *stretches behind him – the* INFINITE FUTURES OF HIS WORLD LINE *splitting ahead to all the different possibilities in spacetime –*

Cooper himself is now like a ring being pulled down a cone of fabric. He STARES *at the* ORDERED CHAOS *of world lines . . .*

As he SLOWS *his past and future world lines* BREAK UP *so they become like* INFINITE REFLECTIONS IN PARALLEL MIRRORS . . .

Cooper's world line DROPS *into a* SMALL, SQUARE TUNNEL –

INT. THE TESSERACT – CONTINUOUS 322

Tight enough to feel BLINDINGLY FAST *at first, but Cooper (and his* INFINITE OTHERS*) is actually* SLOWING . . . *Cooper* DESPERATELY *reaches out,* KNOCKING *the sides of the tunnel,* TRYING *to slow himself –* GRAPPLING – KICKING 'BRICKS' *out of the 'walls'. He finally* STOPS. *Looks around in the* SUDDEN CALM, FLOATING, *catching his breath. He reaches out to the tunnel wall –* CONFUSED –

Each 'brick' is TIGHTLY PACKED PAPER . . . PAGES . . . BOOKS – AS SEEN FROM BEHIND A SHELF . . .

Cooper PUSHES *against a book – it* MOVES SLIGHTLY. *Cooper* PUSHES, HARDER AND HARDER AND HARDER –

The book DROPS *out of sight, revealing –*

Murph, aged ten, wet hair, towel around her neck, TURNS, STARTLED *by* THE BOOK FALLING FROM HER SHELF.

COOPER

Murph? Murph?

She can't hear him . . .

INT. MURPH'S BEDROOM – MORNING 323

Murph (ten) stands there, startled, STARING *at the bookshelves. At the book on the floor, a broken toy beside it . . .*

INT. MURPH'S BEDROOM – TWILIGHT 324

Murph (forty) looks at the bookshelves, REMEMBERING . . .

INT. THE TESSERACT – CONTINUOUS 325

Cooper watches Murph (ten) cautiously approach – she CROUCHES. *Picks something up –*

INT. MURPH'S BEDROOM – TWILIGHT 326

Murph (forty) turns the lunar lander in her hands. Thinking.

INT. MURPH'S BEDROOM – DAY 327

Murph (ten) stands up holding the broken LUNAR LANDER . . .

INT. THE TESSERACT – CONTINUOUS 328

Cooper watches Murph (ten) examine the two pieces of the LUNAR LANDER MODEL –

COOPER

MURPH! MURPH!

She turns . . . leaves the room . . . Cooper floats there, staring. He LOOKS *around – each 'wall' of the tesseract is a different view of Murph's bedroom, so that by rotating he can effectively orbit her room . . .*

He claws his way down to the next book wall. PUNCHES *out two books –*

Murph's bedroom, empty. The door opens, Cooper's EARLIER SELF *is standing there, staring at the room, perturbed. Murph (ten) joins Cooper, staring at the empty room . . .*

Cooper LASHES *out at the books – kicks a book out –* SPOTS –

Murph (ten) closes her door, crying, sliding the desk in front –

INT. MURPH'S BEDROOM – TWILIGHT 329

Murph (forty) feels the desk. She puts her hand on the back of the chair, tilts it slightly, remembering –

INT. THE TESSERACT – CONTINUOUS 330

Cooper watches Murph (ten) put A CHAIR ON TOP OF THE DESK. *The earlier Cooper nudges the door open –*

INT. MURPH'S BEDROOM – EVENING 331

Murph (ten) sees the door NUDGING *against the desk and chair –*

MURPH

Just go. If you're leaving – just leave now.

INT. THE TESSERACT – CONTINUOUS 332

Cooper, the frustrated observer, spins around to see his EARLIER SELF *nudging the door –*

COOPER

(*to his earlier self*)

Don't go, you idiot!

His Earlier Self shuts the door . . .

COOPER

Don't leave your kids. You goddamn fool.

Cooper PUNCHES OUT *books with all his strength –*

COOPER

S . . . T . . .

Murph (ten) is watching, no longer scared, fascinated –

COOPER

A . . . Y . . .

Cooper STOPS. *Catches his breath. Waits . . .*

Earlier Cooper lifts the chair off the table to enter.

Cooper watches his earlier self, FRUSTRATED –

COOPER

Stay, you idiot! Tell him, Murph! Stay . . .

As before, Cooper gives Murph the WATCH . . . *Murph* THROWS THE WATCH *and* TURNS AWAY. . .

COOPER

Murph, tell him again! Don't let him leave . . .!

INT. MURPH'S BEDROOM – TWILIGHT 333

Murph (forty) picks up the notebook. Opens it. Finds the word 'STAY' . . . *looks up at the books,* REALIZING . . .

INT. THE TESSERACT – DAY 334

Cooper is crying with frustration . . .

COOPER

Murph, don't let me leave . . .

Cooper watches as his earlier self heads to the door –

COOPER

STAY!!

Cooper SMASHES *a book from the shelf with all his might –*

His earlier self turns back. Looks at the book. Then leaves.

Cooper rests his head against the books, SOBBING.

INT. MURPH'S BEDROOM – TWILIGHT 335

Murph (forty) lowers her notebook, moves to the bookshelves, IN AWE . . .

MURPH

Dad . . . it was you. You were my ghost . . .

She is crying. Joyful.

INT. THE TESSERACT – DAY 336

Cooper sobs at the back of the books. Lost . . .

TARS
(*over radio*)

Cooper?

Cooper, STARTLED, *turns. Tars is not there.*

COOPER

You survived.

TARS
(*over radio*)

Somewhere. In their fifth dimension. They saved us . . .

COOPER
(*frustrated*)

Who's 'They'? And why would they help us?

TARS

(*over radio*)

I don't know, but they constructed this three-dimensional space inside their five-dimensional reality to allow you to understand it . . .

COOPER

It isn't working –!

TARS

(*over radio*)

Yes, it is. You've seen that time is represented here as a physical dimension – you even worked out that you can exert a force across spacetime –

COOPER

(*realizing*)

Gravity. To send a message . . .

Cooper looks around the infinite tunnel, infinite Coopers.

COOPER

Gravity crosses the dimensions – including time –

Cooper THINKS . . . *He pulls himself up to a different wall, starts counting books . . .*

And you have the quantum data, now –

TARS

(*over radio*)

I'm transmitting it on all wavelengths – but nothing's getting out . . .

COOPER

I can do it –

Cooper HITS *a book's world line, sending a* WAVE . . .

TARS

(*over radio*)

Such complicated data . . . to a child . . .

COOPER

Not just any child.

INT. MURPH'S BEDROOM – TWILIGHT 337

Murph (forty) stands there, looking at her old notebook – the page that says 'STAY' . . .

GETTY
(*O.S.*)

MURPH?! COME ON!

She looks around the room, SEARCHING *for an answer . . .*

EXT. THE TESSERACT – DAY 338

Cooper watches Murph (ten) looking out the window . . .

TARS
(*over radio*)

Even if you communicate it here, she wouldn't understand its significance for years . . .

Cooper is seized by a sudden anger –

COOPER

Then figure something out! Everybody on Earth is going to die!

TARS

Cooper, they didn't bring us here to change the past.

Cooper hears something in this –

COOPER

We brought ourselves here . . .

Cooper PUSHES *off, looking through the gaps in the books. Murph's bedroom, full of* DUST *in the* DUST STORM –

COOPER

Tars, feed me the coordinates of NASA in binary . . .

Cooper is in the room now, drawing a pattern in the dust . . .

Cooper watches Murph (ten) burst into the room. Murph stops and stares at the dust as Cooper's Earlier Self comes in past her, SLAMS *the window shut – sees the* PATTERN *of dust . . .*

INT. MURPH'S BEDROOM – TWILIGHT 339

Murph (forty) runs her finger along the DUST *of the windowsill . . . She turns to look around the room. Frustrated.*

MURPH

Come on, Dad. Is there something else here . . .?

INT. TESSERACT – CONTINUOUS 340

Cooper looks up from the floor –

COOPER

Don't you see, Tars? I brought myself here. We're here to communicate with the three-dimensional world. We're the bridge . . .

Cooper moves to another iteration of Murph's room. Murph (ten) JUMPS *up* – GRABS *the* WATCH, RUNS *out the door . . .*

INT. MURPH'S BEDROOM – TWILIGHT 341

Murph (forty) looks at the watch, remembering. The second hand TWITCHES. *She drops the watch back into the box . . .*

INT. TESSERACT – CONTINUOUS 342

Cooper pushes himself along the world line of the books . . .

COOPER

I thought they chose me – they never chose me – they chose Murph.

TARS

(*over radio*)

For what?

COOPER

To save the world!

Murph (ten) comes back into her bedroom, SOBBING. *She is holding the watch. She puts it on the shelf.*

INT. MURPH'S BEDROOM – TWILIGHT 343

Murph (forty) puts the box back on the shelf. SIGHS . . .

INT. TESSERACT – CONTINUOUS 344

Cooper races FASTER *and* FASTER *down the world lines.*

COOPER

'They' have access to infinite time, infinite space . . .

Cooper gestures at the INFINITIES *in all directions . . .*

COOPER

But no way to find what they need – but I can find Murph and find a way to tell her – like I found this moment –

TARS

(*over radio*)

How?

COOPER

Love, Tars. Love – just like Brand said – that's how we find things here.

TARS

(*over radio*)

So what are we here to do?

Cooper looks around the tesseract. The watch sits there on the shelf for as long as he can see . . .

COOPER

The watch. That's it. She'll come back for it –

TARS

How do you know?

COOPER

Because I gave it to her. We use the second hand. Translate the data into Morse and feed it to me –

Tars starts to transmit. Cooper GRABS *the second-hand world line – starts to* MANIPULATE *it, sending waves down the world line . . .*

TARS

What if she never came back for it?

COOPER

She will. She will . . . I *feel* it . . .

The second hand is FLICKING *back and forth . . .*

INT. MURPH'S BEDROOM – TWILIGHT 345

Murph (forty) turns to leave . . .

GETTY
(*O.S.*)
MURPH, HE'S COMING!

She pauses. Goes back to the box – reaches in. PULLS OUT THE WATCH . . . *staring at it . . . wondering . . .*

GETTY
(*O.S.*)
MURPH?! MURPH . . .?!

EXT. FARMHOUSE – TWILIGHT 346

Getty is holding a tire iron, watching TOM'S TRUCK APPROACH. *Lois and Coop* STARE, FEARFUL, *from the truck . . .*

Tom APPROACHES, BLACK *from soot . . .*

Murph BURSTS *out of the house . . . right up to Tom . . .*

MURPH
Tom, he came back . . . he came back . . .

TOM
Who?

She holds up the watch . . .

MURPH
Dad. It was him. All this time . . . it was him. He's going to save us . . .

CLOSE ON *the second hand of the watch,* FLICKING *back and forth –*

INT. PROFESSOR BRAND'S OFFICE – DAY 347

Murph furiously TRANSCRIBES *the movements of the second hand –*

INT. CORRIDOR, NASA – LATER 348

Murph, papers in hand, RUNS *down the corridor,* BUMPS *into Getty – doesn't stop . . .*

INT. LAUNCH FACILITY – CONTINUOUS 349

Murph runs to the railing of the catwalk above the enormous construction, looks down at the thousands of workers below. Getty comes out after her, curious. She looks at him, then SHOUTS OUT *to the enormous space . . .*

MURPH

EU–RE–KA!

She turns to Getty – GRINNING.

Well, it's traditional.

She THROWS *her paper out over the railing –*

EUREKA!!

Workers look up to see her papers flitting down . . .

EXT. THE TESSERACT – DAY 350

Cooper looks out at the world line of the watch, of Murph, as it leads out into infinite complexity . . .

COOPER

Did it work?

TARS

(*over radio*)

I think it might have.

COOPER

(*hopeful*)

Why?

TARS

(*over radio*)

Because the bulk beings are closing the tesseract . . .

Cooper looks out to the distance – it is RAPIDLY APPROACHING, WORLD LINES BECOMING WORLD SHEETS, BECOMING BULKS . . .

COOPER

Don't you get it, yet, Tars? 'They' aren't '*beings*' . . . they're *us* . . . trying to help . . . just like I tried to help Murph . . .

TARS
(*over radio*)
People didn't build this tesseract –

COOPER
Not yet . . . but one day. Not you and me but *people*, people who've evolved beyond the four dimensions we know . . .

The tesseract EXPANSION BACK INTO FIVE DIMENSIONS IS ALMOST UPON THEM – *Cooper* BRACES HIMSELF –

COOPER
What happens now –?

BAM – *he is swept up in the expansion like a tiny leaf on a* CHURNING WAVE –

Cooper FLIES *through the* EXPANDING COSMOS, *past* PLANETS ORBITING STARS, WHICH BECOME ATOMIC PARTICLES, WHICH BECOME MATTER, BECOMING STARS . . .

Cooper APPROACHES A GLASSY TUBE. *Inside is the* OLD, UNDAMAGED ENDURANCE. *As Cooper looks in from the bulk he sees: Brand, strapped in, Doyle opposite, traversing the wormhole for the first time . . .*

Cooper REACHES *for Brand . . . She sees something, reaches up – their hands would touch if they weren't in different dimensions, her fingers distorting the space of his fingers –*

WHAM! *She, and the Endurance, are* SWEPT PAST – *Cooper is* SMASHED *into the spacetime of the wormhole – he* SCREAMS AND WE –

INT. OUTER SPACE – LATER 351

Cooper FLOATS, *dead or unconscious, near Saturn. In the distance we see two Rangers approaching . . .*

INT. HOSPITAL ROOM – DAY 352

Cooper's eyes flicker open. A bright room with an open window, net curtains obscuring the view. We hear the CRACK *of a baseball off a bat. Children* LAUGHING.

VOICE
(*O.S.*)
Mr Cooper? Mr Cooper?

Cooper looks over to see a Nurse and a Doctor watching him. He tries to sit up.

DOCTOR

Take it slow, sir. Remember you're no spring chicken any more. (*Amused.*) I gather you're one hundred and twenty-four years old. (*Checks Cooper's chart.*) You were extremely lucky. The Rangers found you with only minutes left in your oxygen supply –

COOPER

Where am I?

The Doctor, almost surprised, TURNS, *moves to the window, opens the curtains. Where Cooper should see sky, he sees a* CURVING UPSIDE-DOWN TOWN . . .

DOCTOR

Cooper Station. Currently orbiting Saturn.

The Nurse helps Cooper to the window. He looks out at the VAST CYLINDRICAL STATION – *cornfields and buildings. Outside his window, kids are playing baseball. The batter hits a* POP FLY . . . *the kids watch it up and up, until it carries on, falling up towards the buildings above. The kids* SHOUT *a warning – the ball smashes a skylight. Cooper watches the kids laugh.*

COOPER

Nice of you to name the place after me.

The Nurse giggles. The Doctor shoots her a look –

What?

DOCTOR

The station wasn't named after you, sir . . . It was named after your daughter.

Cooper smiles at this . . .

DOCTOR

Although, she's always maintained just how important you were –

COOPER

Is she . . . (*Braces.*) still alive?

DOCTOR

She'll be here in a couple weeks. She's really far too old for a transfer from another station, but when she heard you'd been found . . . well, this *is* Murphy Cooper we're talking about.

COOPER
(*marveling*)

Yes, it is . . .

The Doctor is wrapping up –

DOCTOR

We'll have you checked out in a couple days.

Cooper turns back to the window, thinking . . .

ADMINISTRATOR
(*V.O.*)

I'm sure you'll be excited to see what's in store . . .

INT. HANGAR, COOPER STATION – DAY 353

The ADMINISTRATOR, *thirties, leads Cooper along a walkway –*

ADMINISTRATOR

We've got a nice situation for you . . .

Cooper looks down at a line of SLEEK NEXT-GENERATION RANGERS. *Sees a* PILOT *climb into one. Mechanics work another . . .*

ADMINISTRATOR

I actually did a paper on you in high school, sir. I know all about your life on Earth . . .

EXT. TOWN SQUARE, COOPER STATION – CONTINUOUS 354

Cooper looks at the strangely ordinary town the Administrator is walking him through . . .

ADMINISTRATOR

So when I made my suggestion to Ms Cooper, I was delighted to hear that she thought it was perfect . . .

EXT. FARMHOUSE – CONTINUOUS 355

The Adminstrator leads Cooper through a cornfield . . . The old farmhouse is there, preserved. As Cooper approaches, a small monitor starts playing the footage of OLD-TIMERS *from the start of the movie.*

ADMINISTRATOR

Of course, I didn't speak to her personally . . .

As Cooper passes the monitor it changes to a FAMILIAR OLD LADY, *but Cooper misses it . . .*

INT. KITCHEN, FARMHOUSE – CONTINUOUS 356

OLD-TIMERS *play on video screens: a museum exhibit. The Administrator holds the door open for Cooper.*

ADMINISTRATOR

But she confirmed just how much you loved farming.

COOPER

She did, huh?

Cooper looks over the kitchen. Cooper sees a familiar-looking articulated machine –

COOPER

Is that . . .?

ADMINISTRATOR

The machine we found out near Saturn when we found you, yes. Its power source was shot, but we could get you another if you want to try and get it up and running again.

Cooper turns to the Administrator.

COOPER

Please.

INT. HANGAR, COOPER STATION – EVENING 357

Cooper, from the catwalk, watches the last of the Rangers come back from patrol. The PILOT *jumps down as the ground crew wheels it into its place in the line of sleek ships.*

INT. KITCHEN, FARMHOUSE – NIGHT 358

Cooper has Tars' head laid out on the kitchen table.

TARS

Settings: general settings, security setting –

COOPER

Honesty. New level setting. Ninety-five percent.

TARS

Confirmed. Additional customization?

COOPER

Yes. Humor, seventy-five percent. Wait. (*Thinks.*) Sixty percent.

INT. HOSPITAL WAITING ROOM – DAY 359

Cooper enters, nervous. A nurse is there.

COOPER

Is she –?

NURSE

The family's all in there.

COOPER

The family?

NURSE

They all came along to see her – she's been in cryo-sleep for almost two years.

INT. HOSPITAL ROOM – CONTINUOUS 360

Cooper cautiously pushes open the door. The bed is surrounded by people, grown-up children, grandchildren, babies . . . They turn to look at him: some SMILES, *some* CURIOUS *looks, a small child* HIDES *behind a parent's leg . . .*

Cooper approaches, and the family parts to let him see an ELDERLY WOMAN, *lying in the bed,* FRAIL.

She looks up at Cooper. Delighted. Tears of joy. She reaches up to him . . . he takes her hands.

COOPER

Murph.

MURPH

Dad. (*To the others.*) Please.

Her voice is a frail whisper. With authority. The family shuffles out. Cooper watches them go, turns back to Murph.

COOPER

You told them I like *farming*.

Murph smiles, still mischievous. Cooper marvels at her.

COOPER

Murph, it was me. *I* was your ghost.

MURPH

I know . . .

She lifts her wrist – the WATCH *is there . . .*

MURPH

People didn't believe me, they thought I'd done it all myself . . . (*Taps watch.*) But I knew who it was . . .

COOPER

A father looks in his child's eyes and thinks – maybe it's them – maybe my child will save the world.

MURPH

And everyone, once a child, wants to looks into their own dad's eyes and know he saw. But, usually, by then, the father is gone. Nobody believed me, but I knew you'd come back.

COOPER

How?

MURPH

Because my dad promised me.

Cooper is crying now.

COOPER

I'm here now. I'm here for you, Murph.

Murph is shaking her head.

MURPH

No parent should have to watch their child die. My kids are here for me now. Go.

COOPER

Where?

MURPH

(*it's so obvious*)

Brand.

And the family comes back in as Cooper releases Murph's hand, stepping back to let Murph's kids and grandkids swarm over her . . . He watches them, their love, as if from another dimension. A man out of time. A ghost.

MURPH

(*V.O.*)

She's out there . . .

EXT. EDMUNDS' DESERT PLANET – DAY 361

Brand, in suit and helmet, stands watching Case excavate a pod, buried under a massive rock fall. She is crying.

MURPH

(*V.O.*)

Setting up camp . . .

EXT. HANGAR, COOPER STATION – NIGHT 362

MECHANIC *finishes looking over one of the sleek new Rangers. He packs his tools and heads out.*

A figure unfolds itself in the shadows – Tars. He picks his way through the shadows, unlocks the door. Cooper DARTS *in . . .*

EXT. EDMUNDS' DESERT PLANET – DAY 363

Brand kneels in front of a small CROSS. *Edmunds' nameplate hangs from it.*

MURPH

. . . Alone in a strange galaxy . . .

She unseals her helmet – PULLS IT OFF . . .

INT. HANGAR, COOPER STATION – NIGHT 364

Cooper and Tars scurry down the line of sleek ships. Cooper points – Tars starts working the hatch mechanism, while Cooper KEEPS WATCH . . .

EXT. EDMUNDS' DESERT PLANET – DAY 365

Brand, helmet off, BREATHES. *And breathes again.*

MURPH
(*V.O.*)
Maybe, right now, she's settling in for the long nap . . .

INT. RANGER IN HANGAR, COOPER STATION – NIGHT 366

Cooper STRAPS *into the pilot's chair, Tars beside him. The outer doors slide open. They look out at the inky blackness of space . . .*

EXT. EDMUNDS' DESERT PLANET – DUSK 367

Brand looks at the setting sun . . .

MURPH
(*V.O.*)
By the light of our new sun . . .

INT. HANGAR, COOPER STATION – MORNING 368

The Mechanic opening up, walks along the row of ships until – One is MISSING.

EXT. EDMUNDS' DESERT PLANET – DUSK 369

Brand turns from the dwindling light . . .

MURPH
(*V.O.*)
In our new home.

She heads down through the twilight towards camp. And we – Fade out.

Credits.

End.

Interstellar

THE STORYBOARDS

drawn by Gabriel Hardman

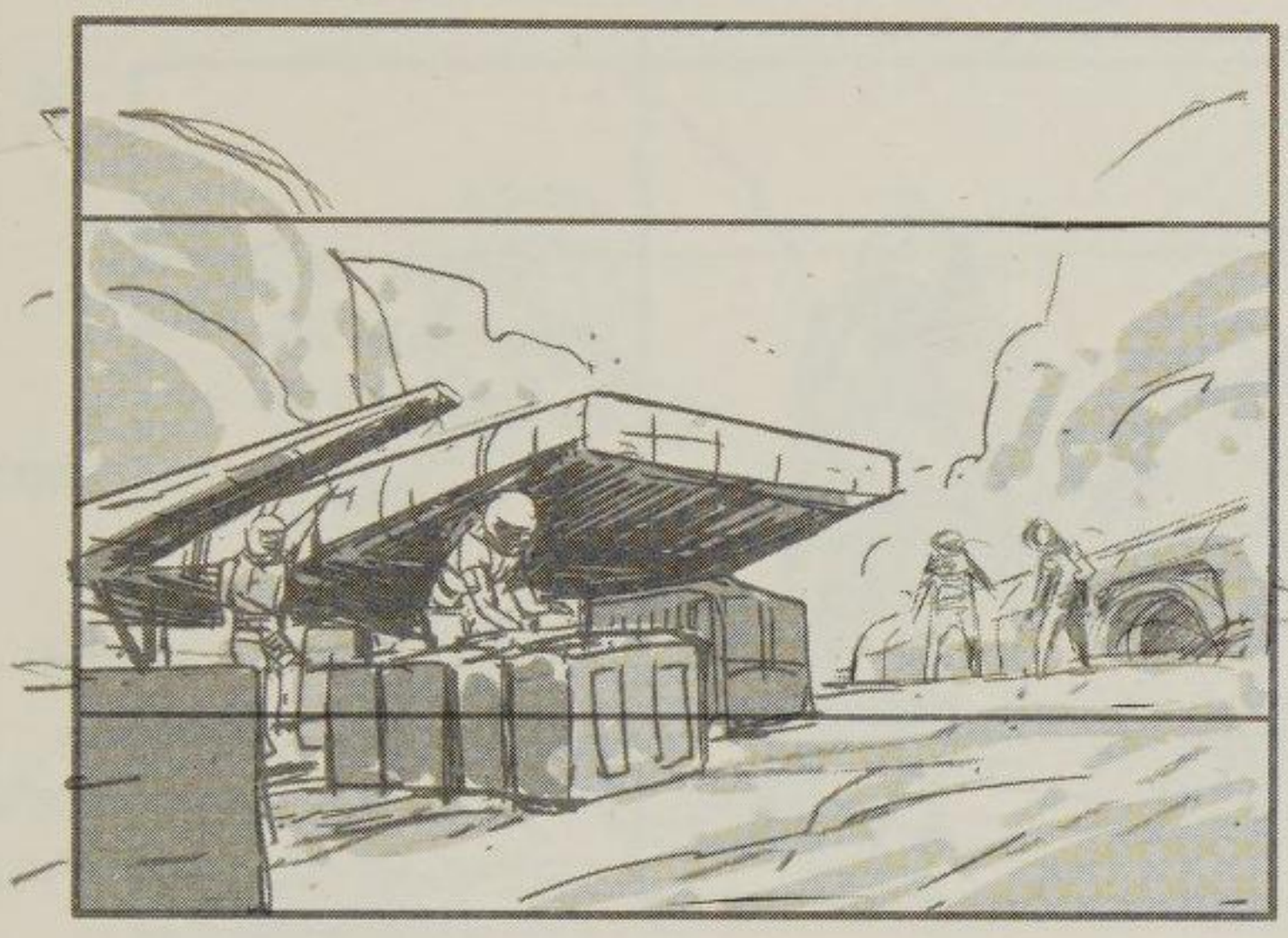
DR MANN VS COOPER

DR. MANN VS. COOPER

PAGE 1

SCENE # 183

183-1

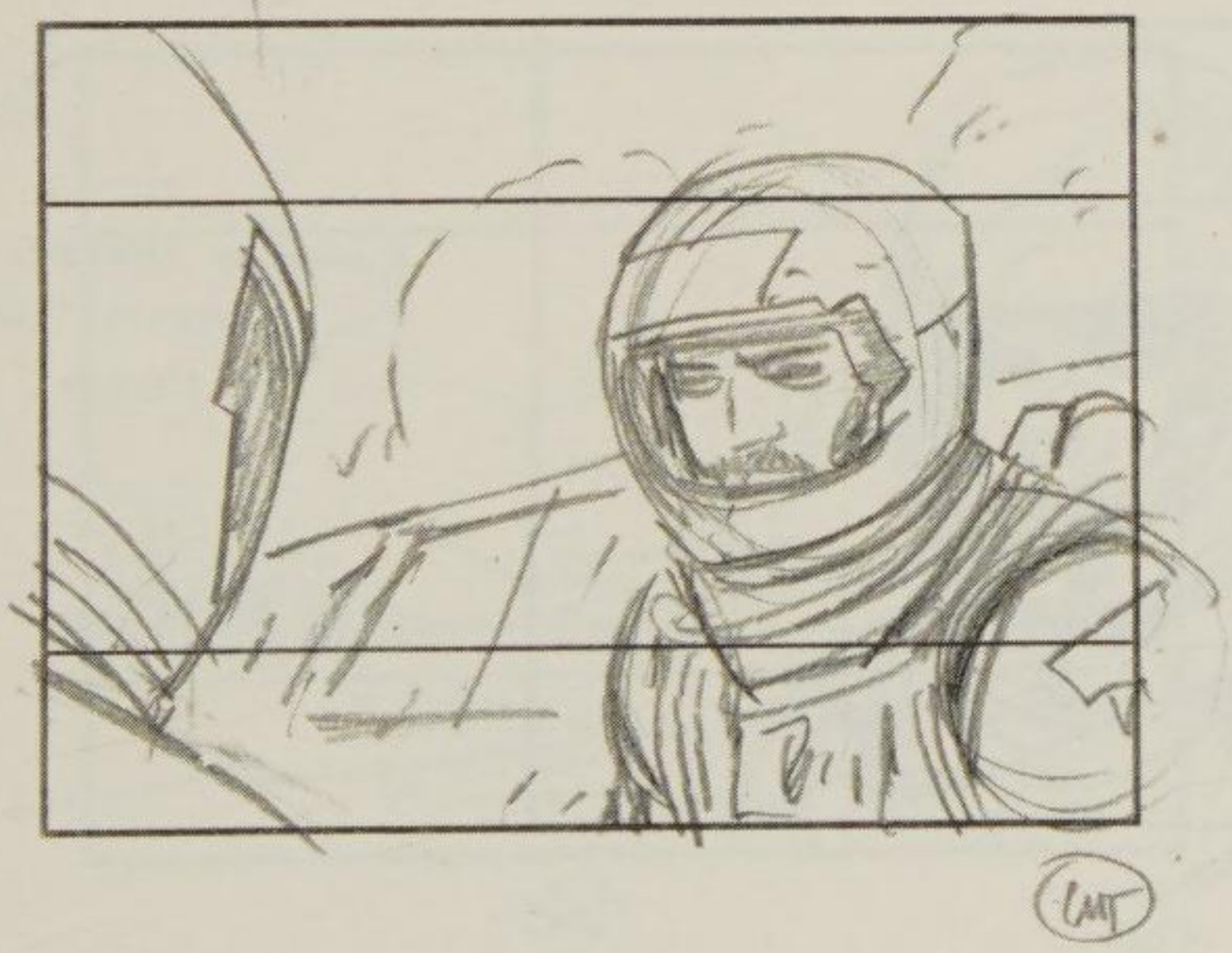


EXT. MANN'S PLANET.
COOPER + MANN IN B.G.
BRAND + ROMILLY NEAR
THE RANGER W/ SUPPLIES +
CONTAINERS ALREADY
DROPPED OFF BY LANDER.

COOPER: "WE NEED
TO PICK OUT A SITE.
YOU DON'T WANT TO
MOVE THE MODULE
ONCE YOU LAND IT."

CMT

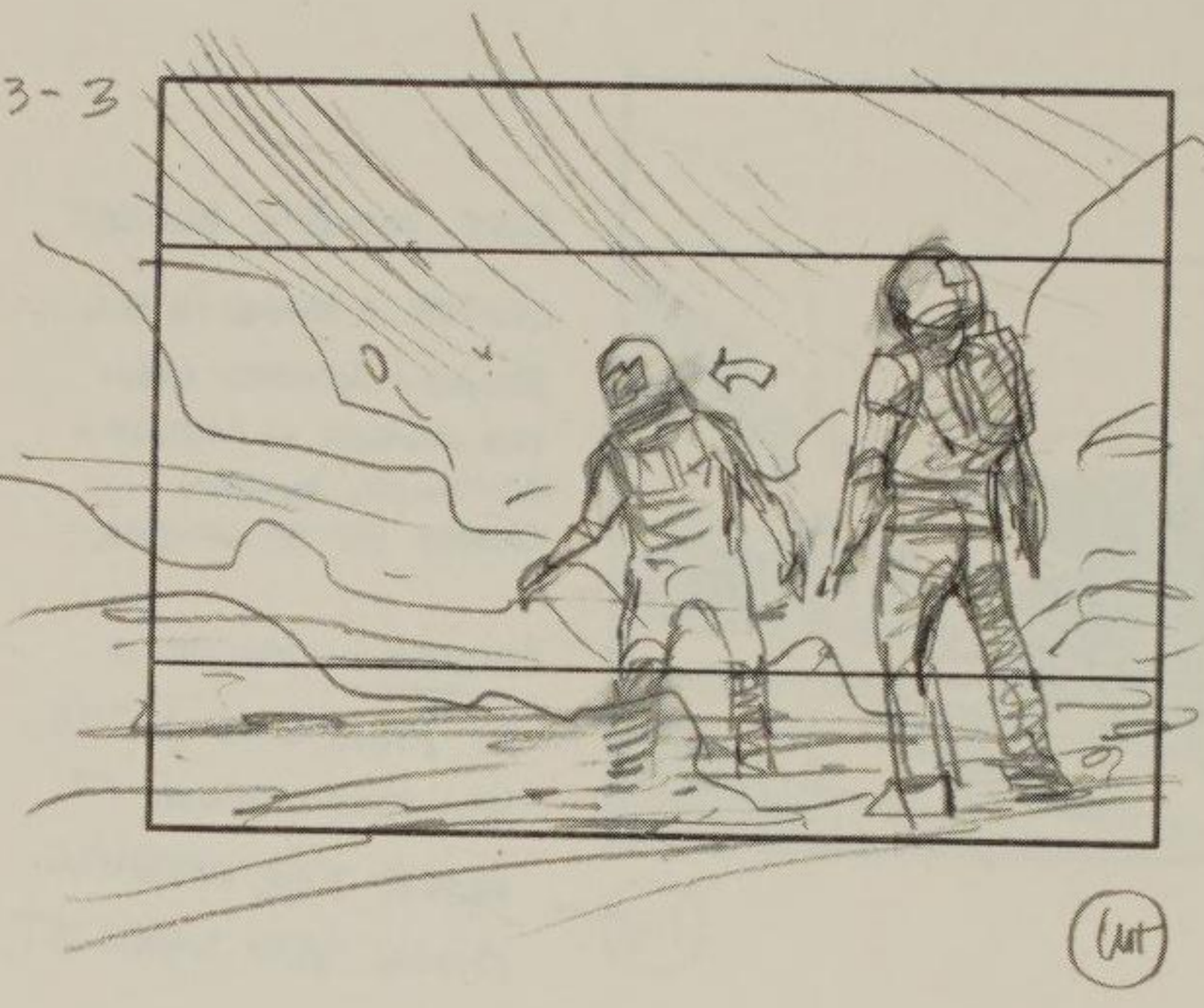
183-2



DR. MANN: "I'LL
SHOW YOU THE
PROBE SITES."

CMT

183-3



CUT

COOPER GLANCES AROUND AS THE WIND KICKS UP.

COOPER: "WILL CONDITIONS HOLD?"

DR. MANN: "THESE SQUALLS USUALLY BLOW OVER. YOU'VE GOT A LONG RANGE TRANSMITTER?"

183-4

COOPER CHECKS THE TRANSMITTER ON HIS NECK.

CUT

183-5

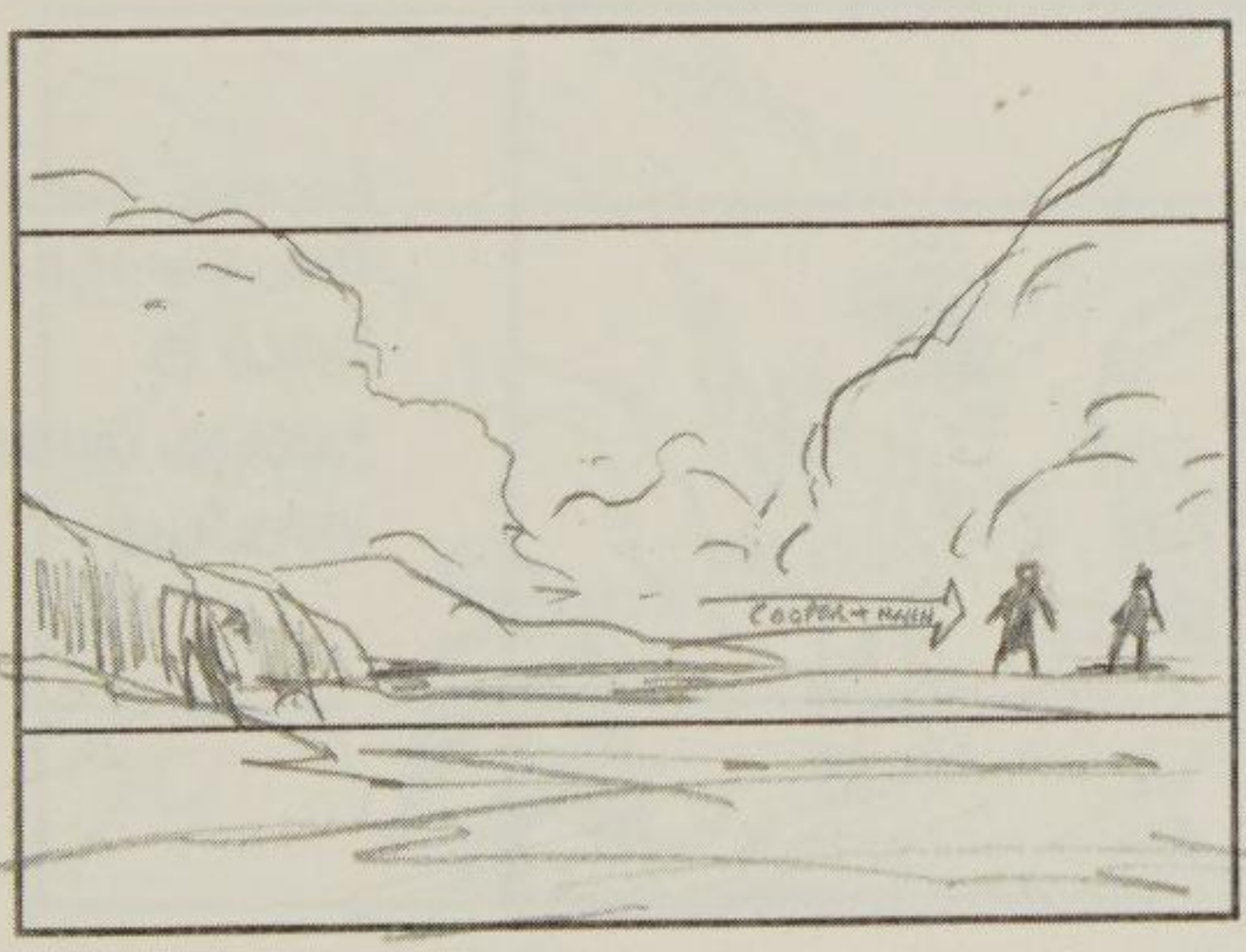
DR. MANN POINTS TO A NOZZLE ON HIS ELBOW.

DR. MANN: "CHARGED."

COOPER CHECKS, THUMBS UP.

CUT

183-6



DR. MANN SETS OFF, COOPER FOLLOWS

CUT

SCENE # 184

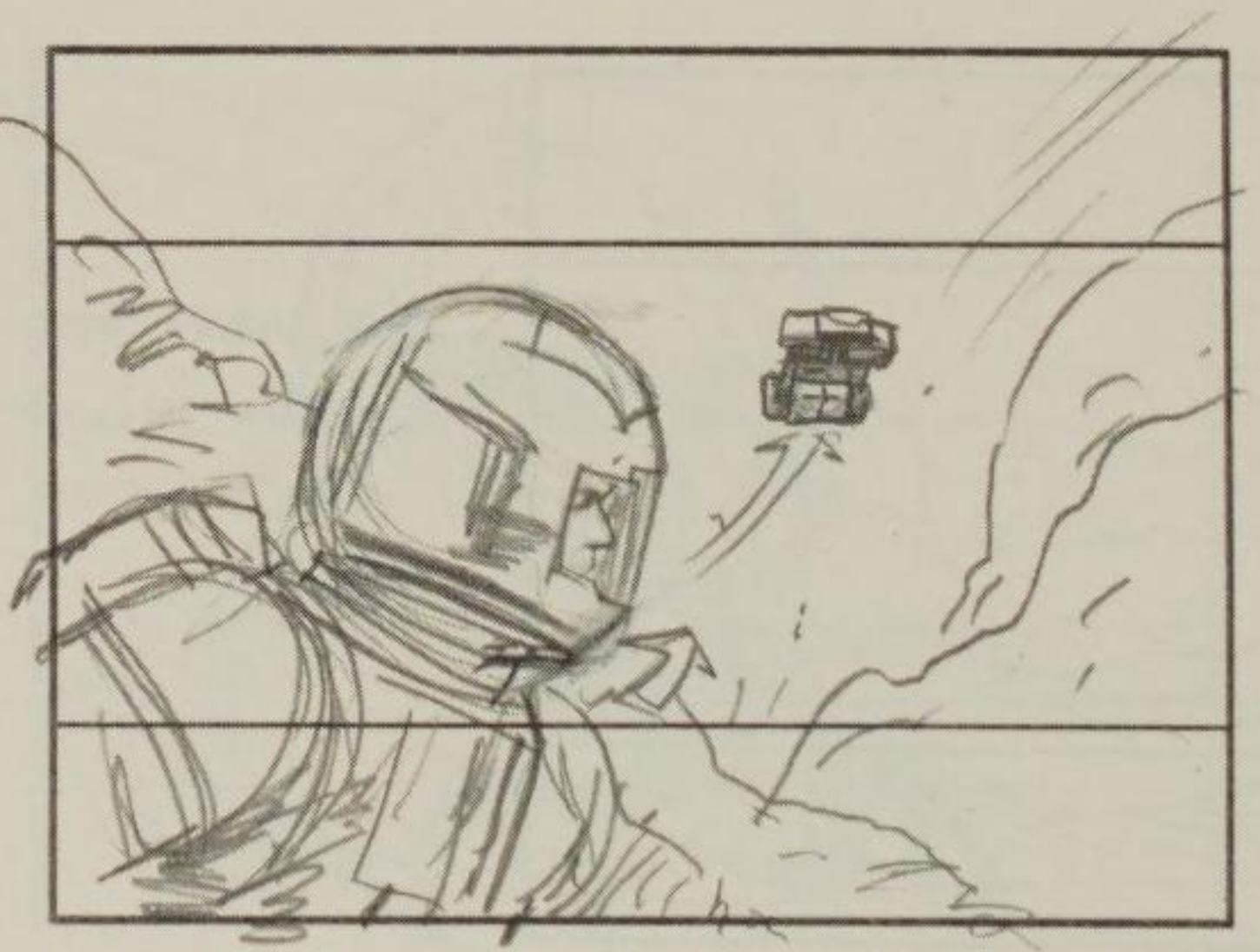
184-1

EXT. DR. MANN'S PLANET - LATER.

COOPER FOLLOWS MANN DOWN A RIDGE.

CUT

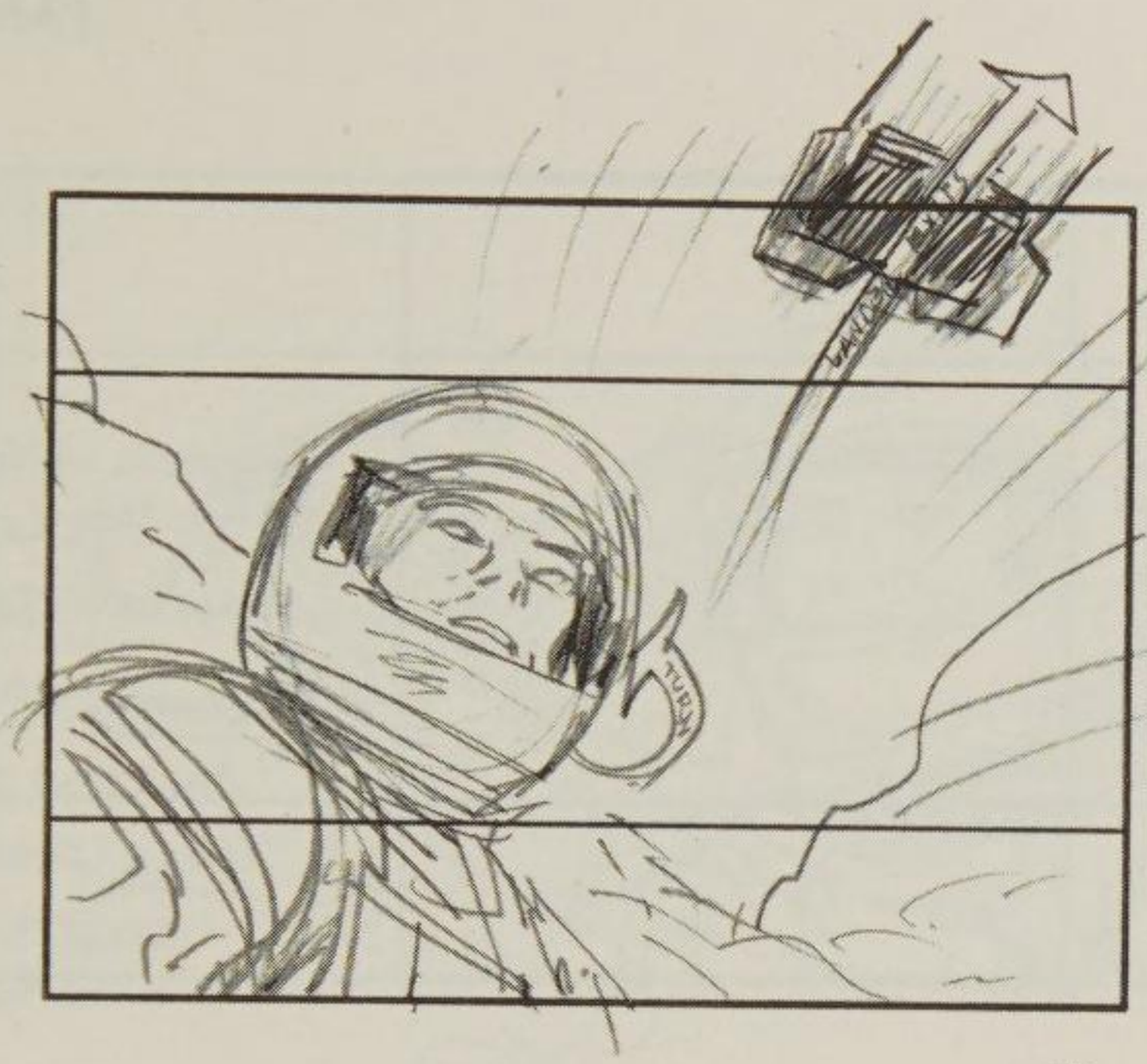
184-2A



COOPER SEES THE LANDER. WHICH IS CARRYING CONTAINERS UNDERSLUNG.

SHOT CONTD

184-2B



HE TURNS AS THE LANDER FLIES OVER.

UHT

184-3

COOPER WAVES.

UHT

184-4

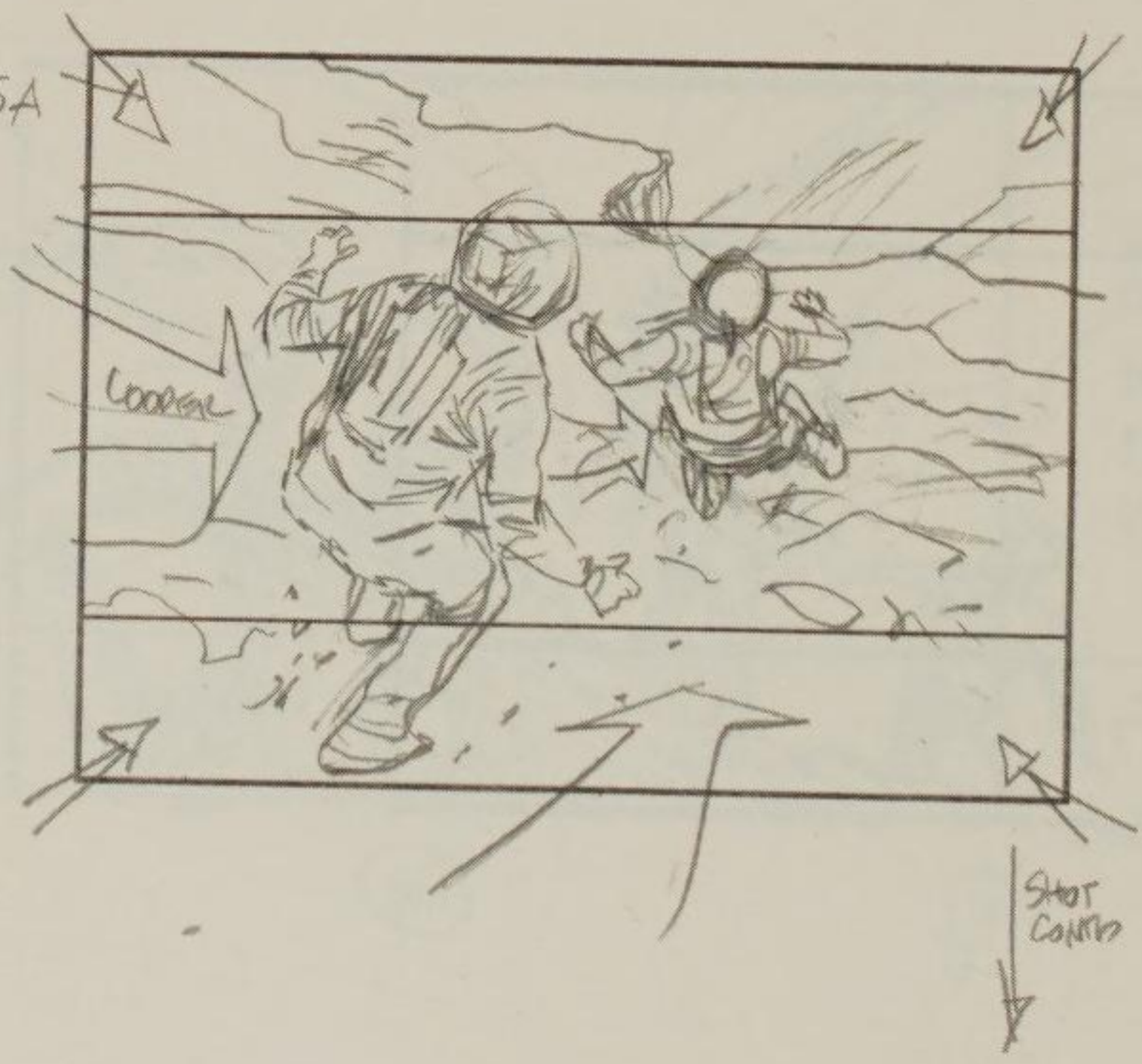
CUT

COOPER REACHES UP TO HIS LONG RANGE TRANSMITTER.

COOPER: "A LITTLE CAUTION / CASE?"

CASE (OVER RADIO): "SAFETY FIRST, COOPER."

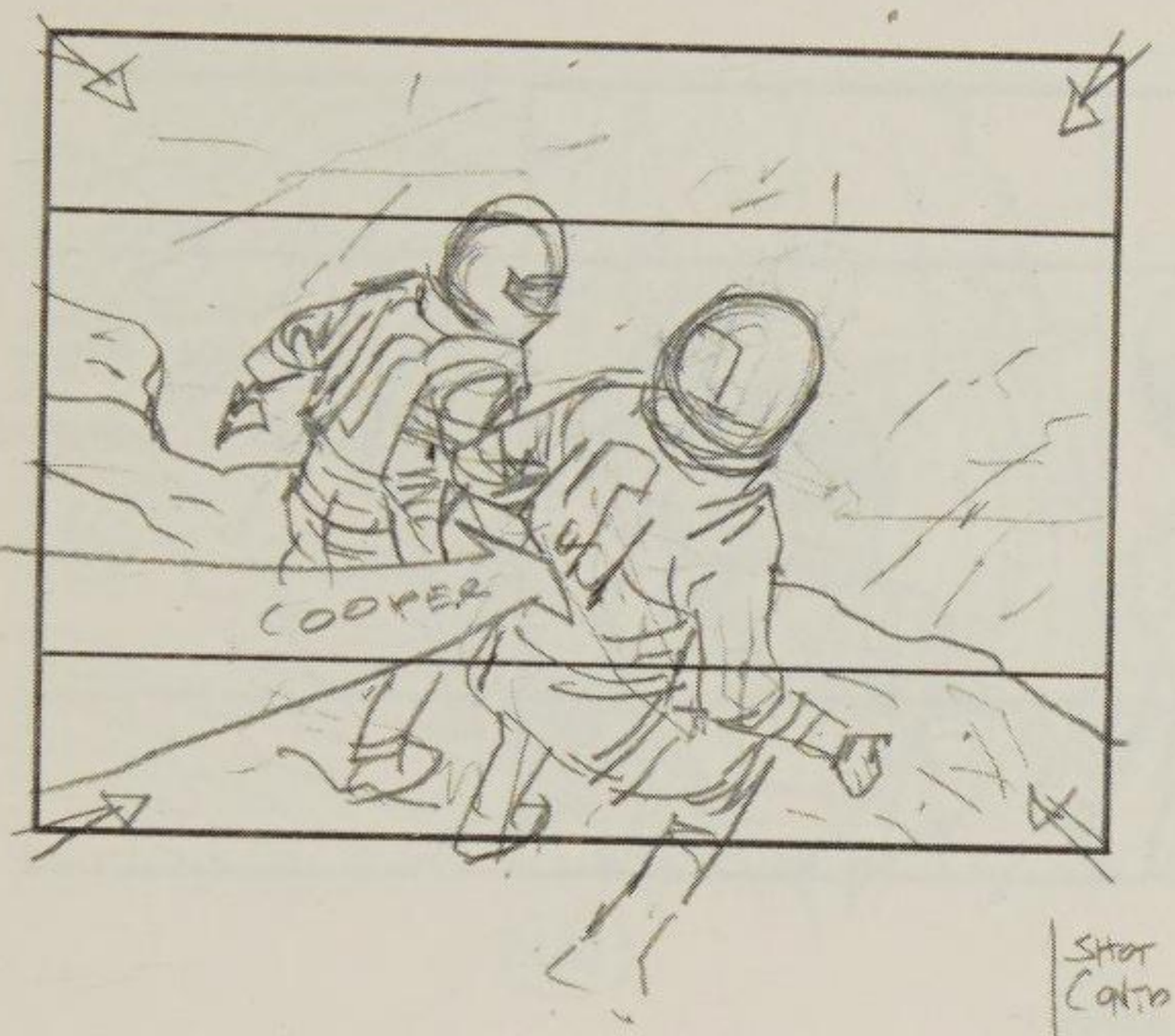
184-5A



COOPER FOLLOWS DR. MANN DOWN...

SHOT CHANGE

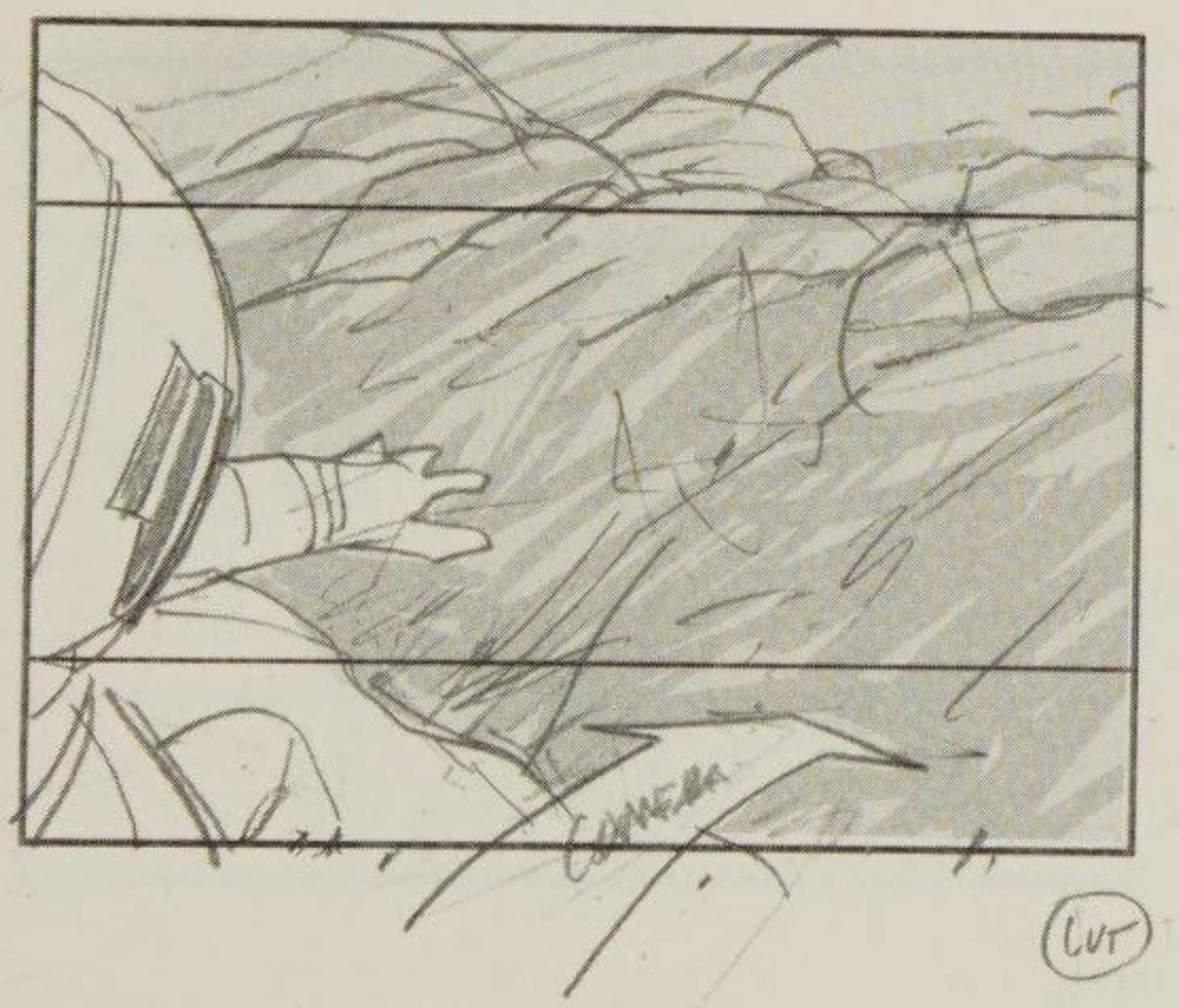
184-5B



TO THE EDGE OF A CLIFF.

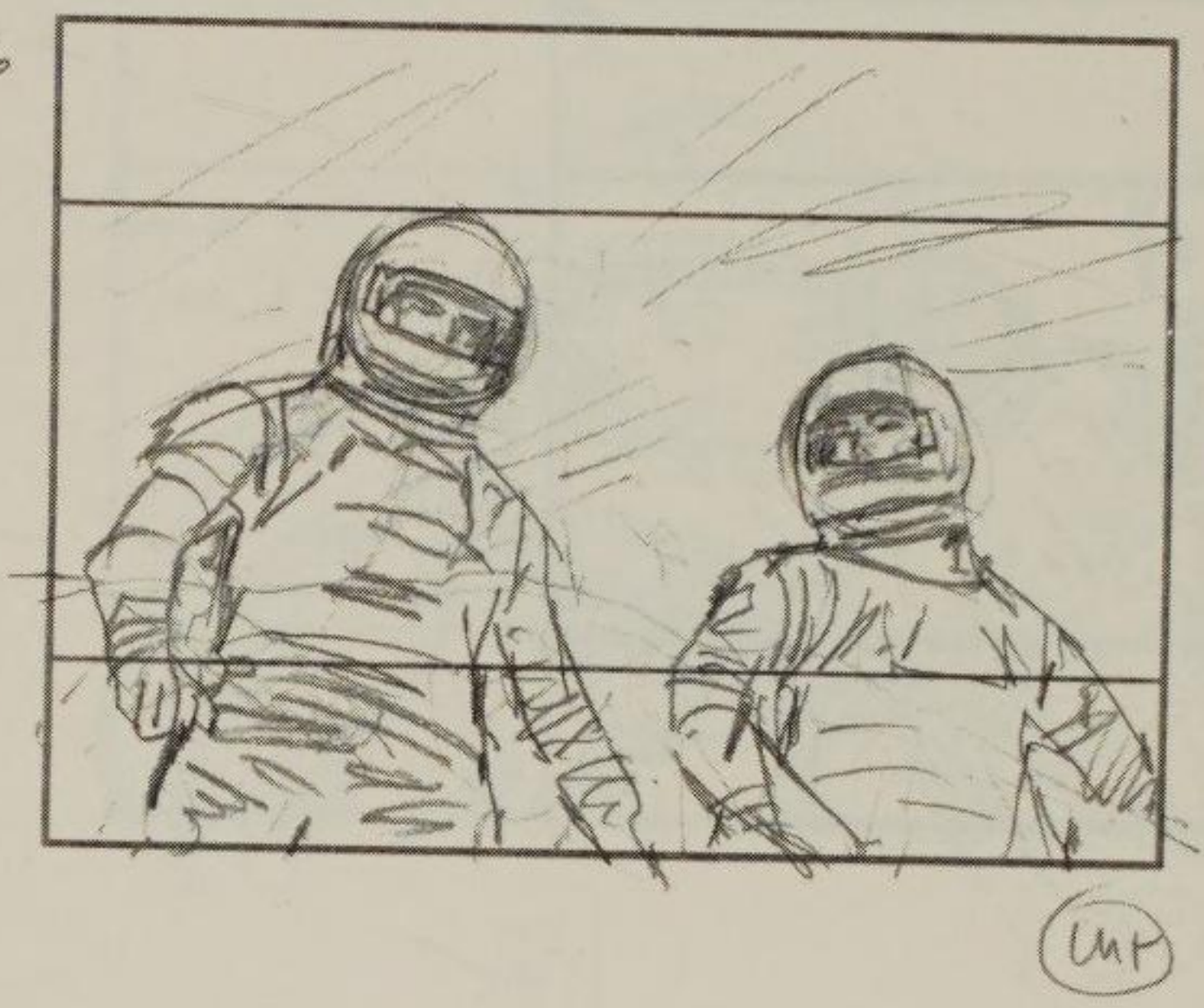
SHOT CONTD

184-5C



CAMERA PUSHES PAST COOPER, REVEALING A 20 FOOT DROP.

184-6



DR. MANN: "JUST TAKE IT GENTLY."

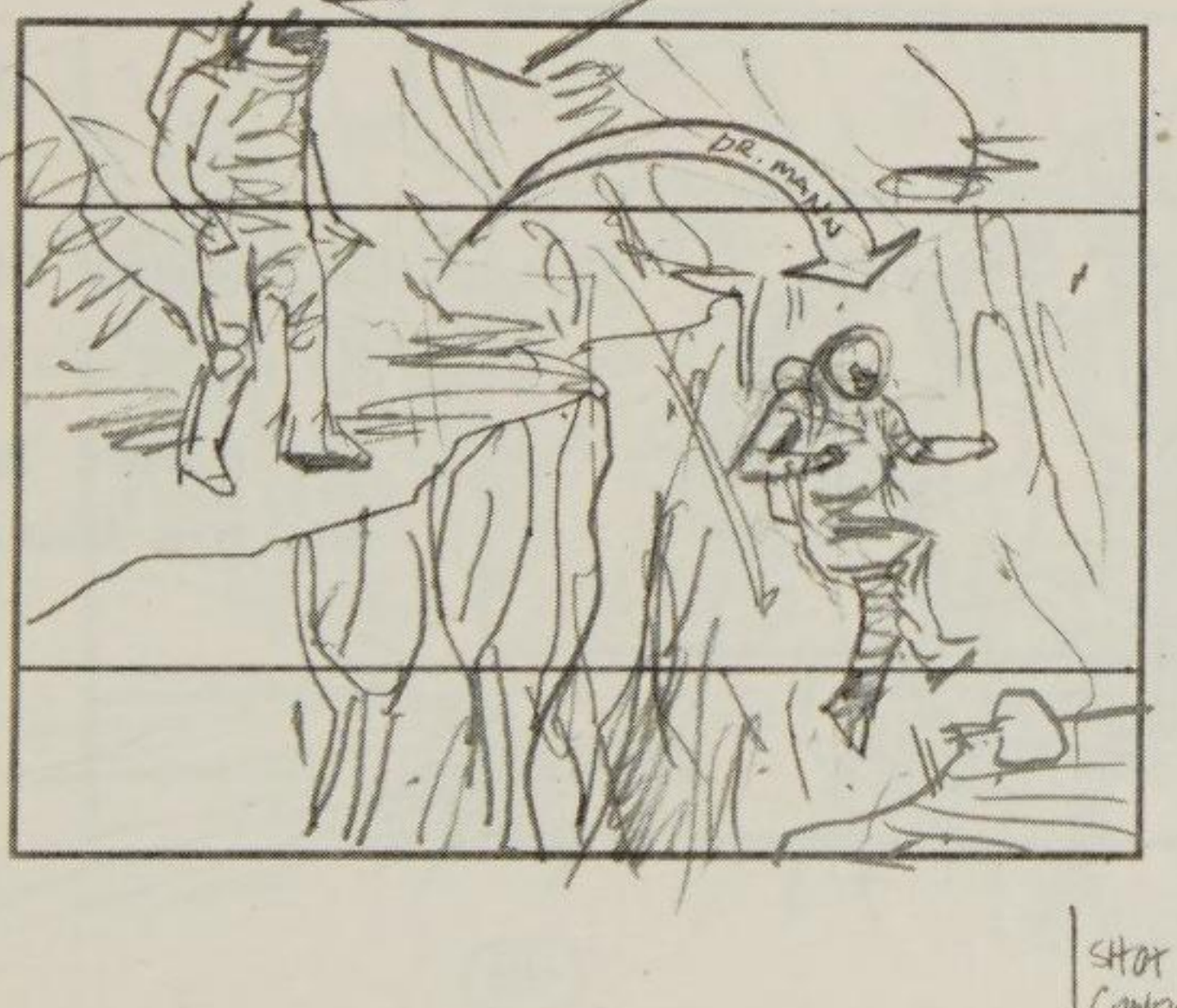
184-7A

DR. MANN...

SHOT CONTD

TILT DOWN

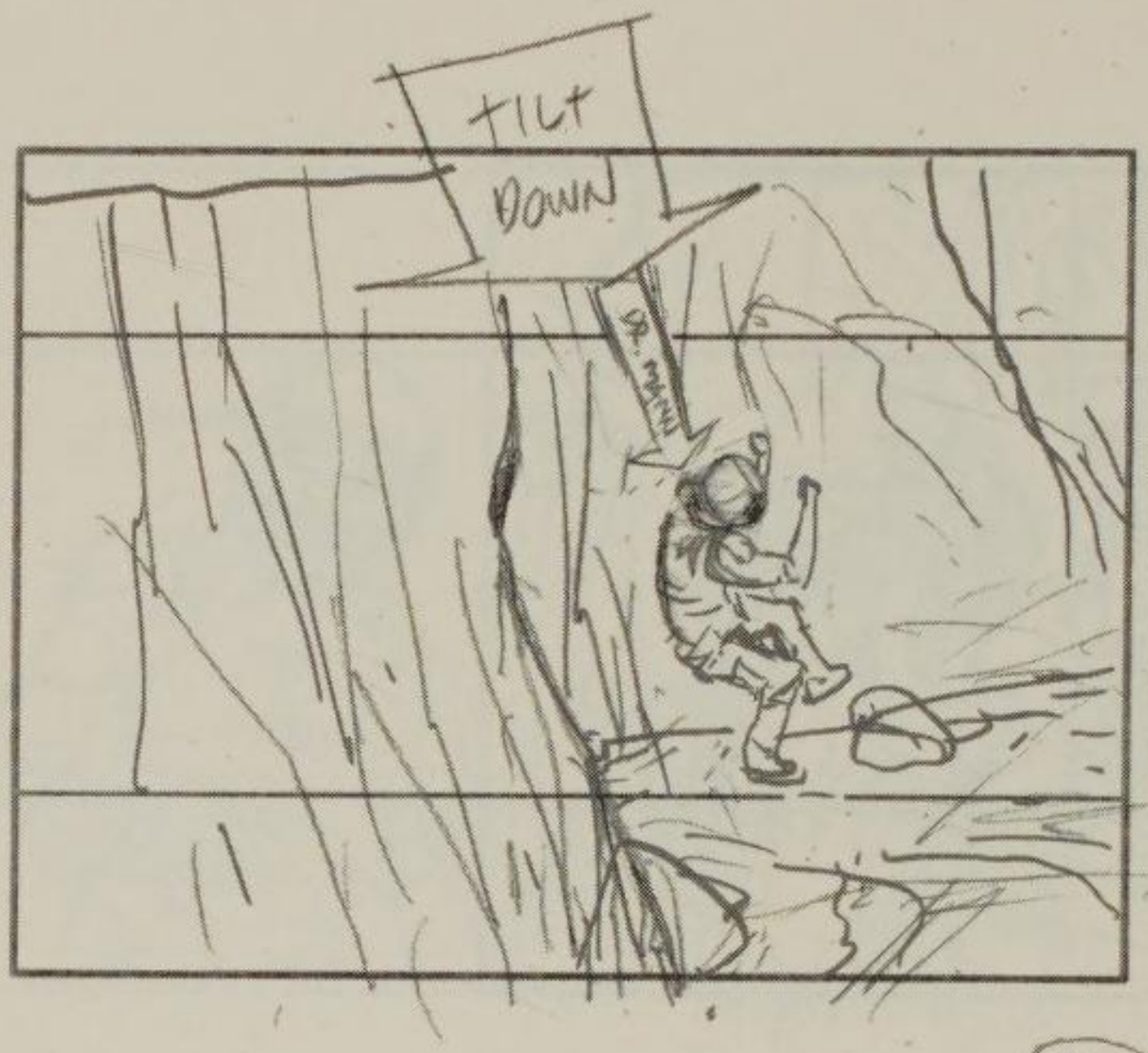
184-7B



LEAPS OFF THE LEDGE.

SHOT CONTD

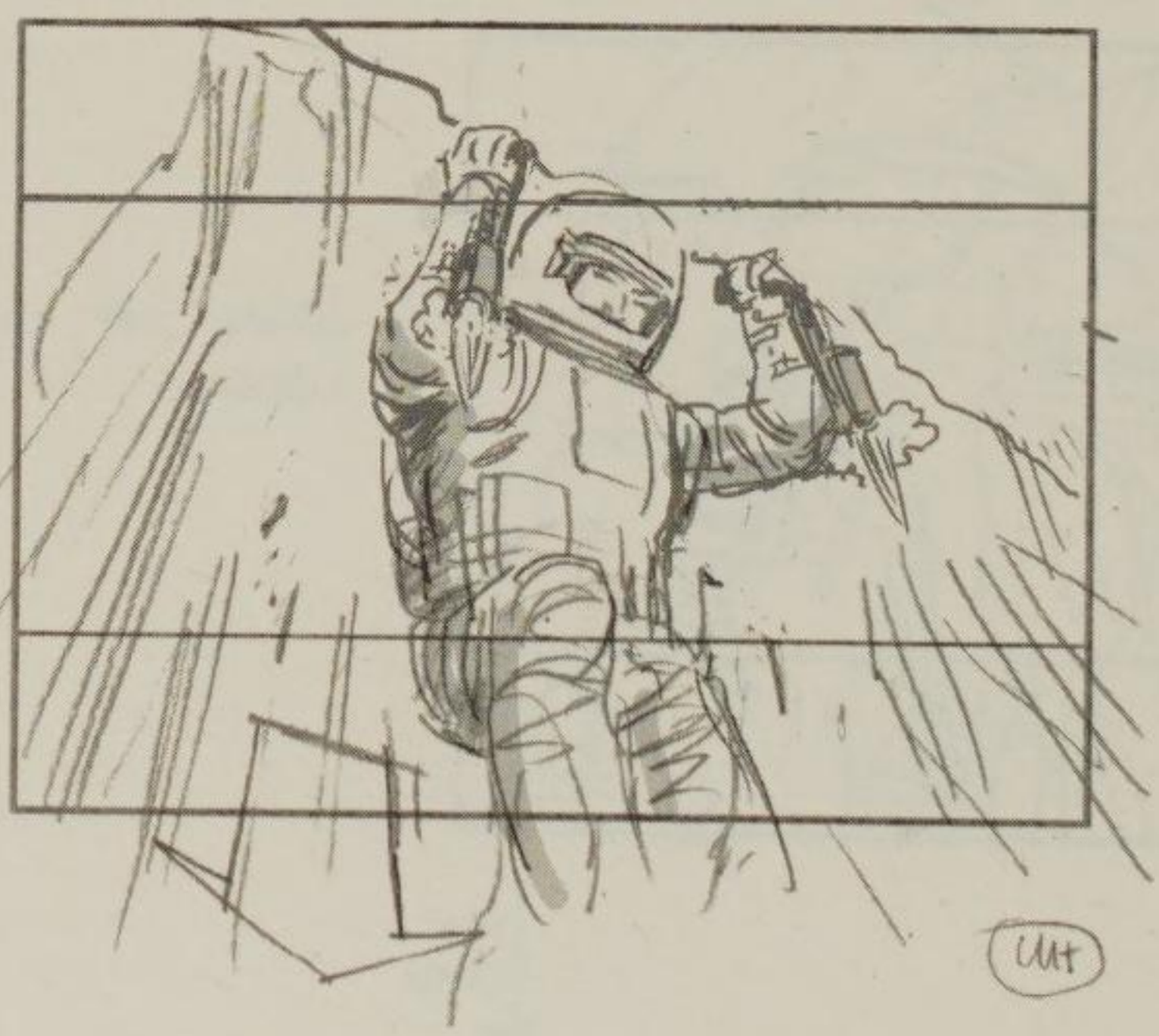
184-7C



TILT DOWN W/ MANN AS HE MAKES THE 20 FOOT LEAP

(MT)

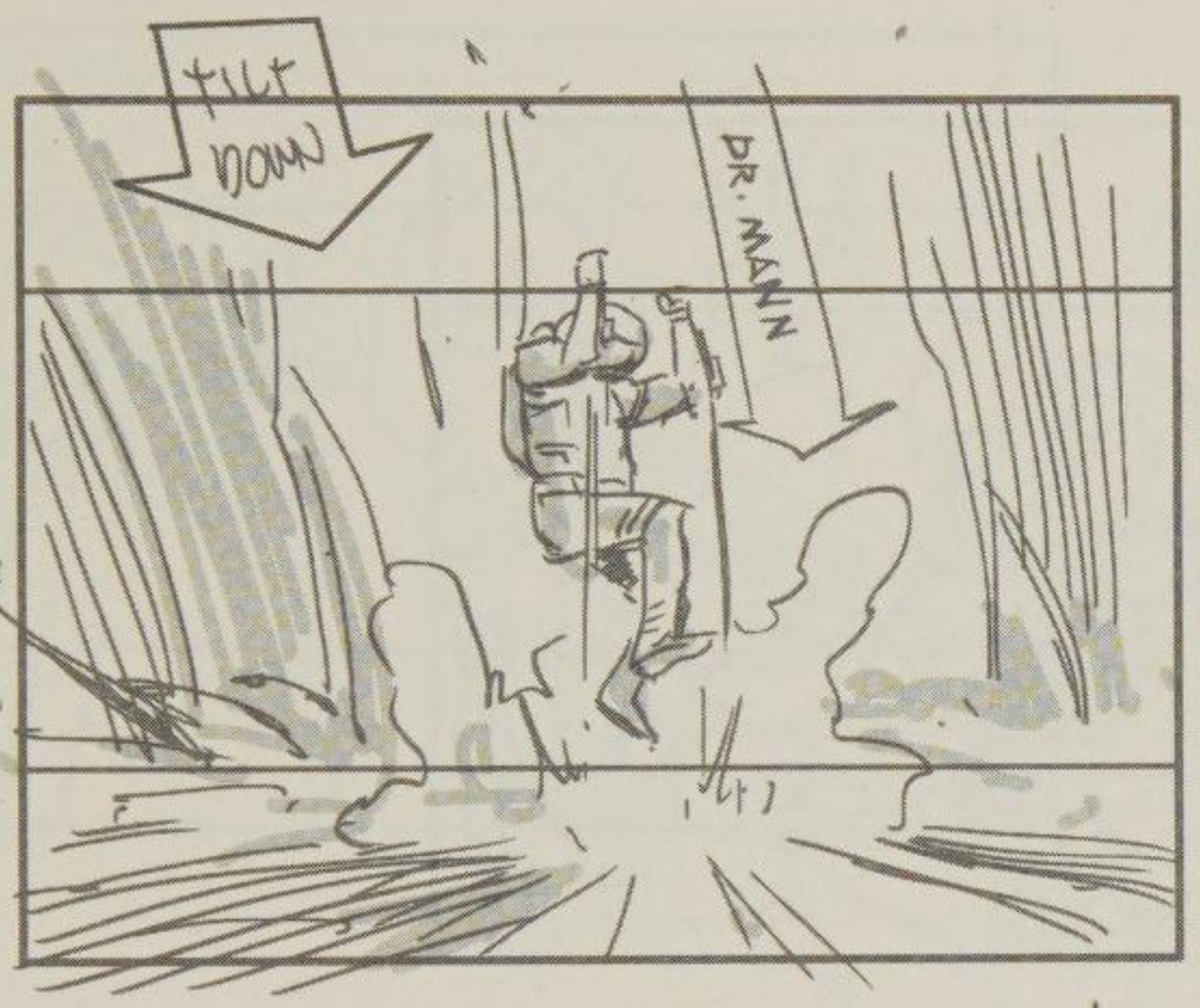
184-8



DR. MANN STARTS HIS FUSION JETS JUST BEFORE HE HITS THE GROUND.

(MT)

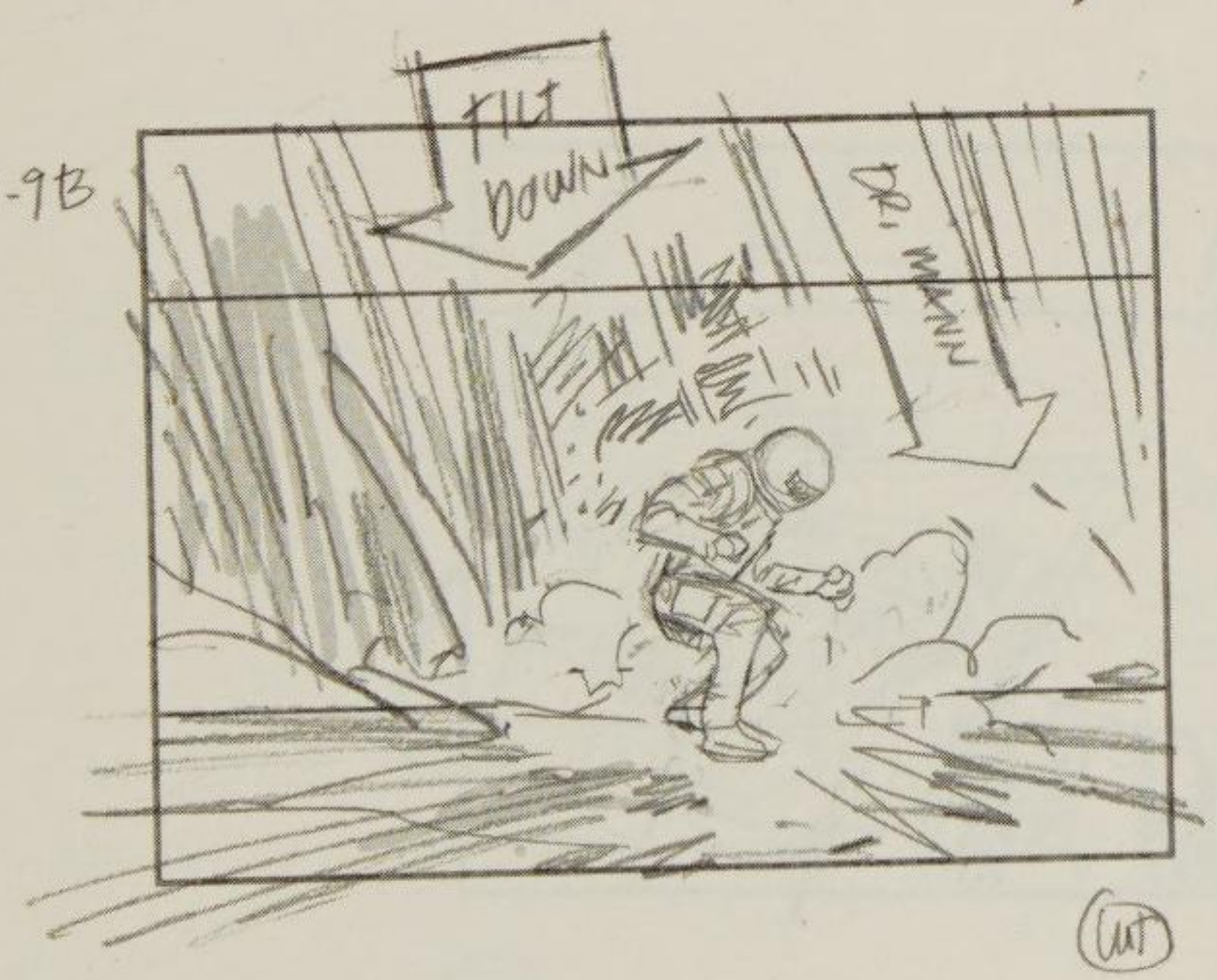
184-9A



DR. MANN USES THE JETS AT THE LAST SECOND...

SHOT CONTD

184-9B



TO SOFTEN HIS LANDING.

CUT

184-10A

COOPER - BACK UP ON THE LEDGE ..

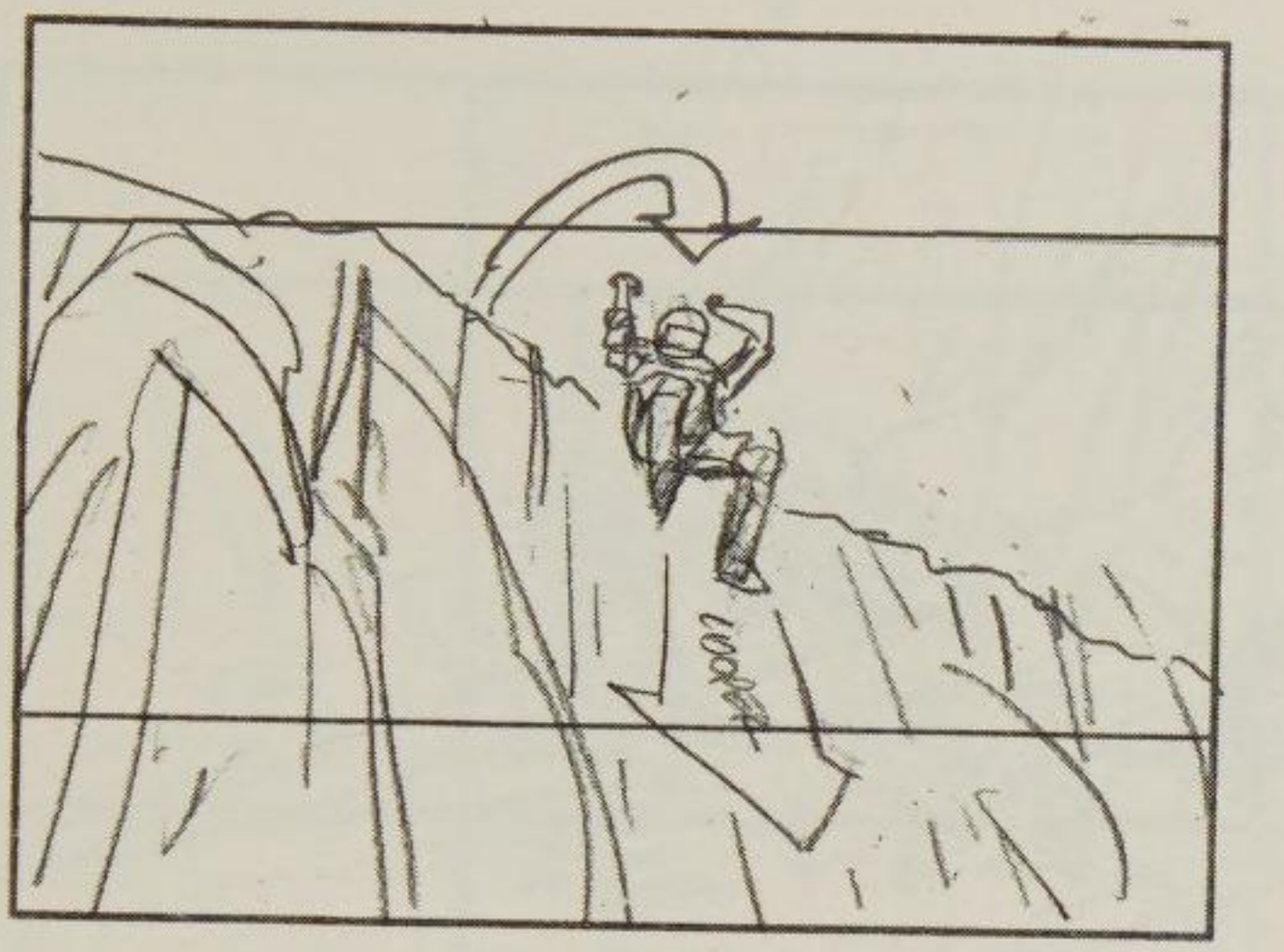
SHOT CONTD

184-10B

HE JUMPS...

(MT)

184-11A



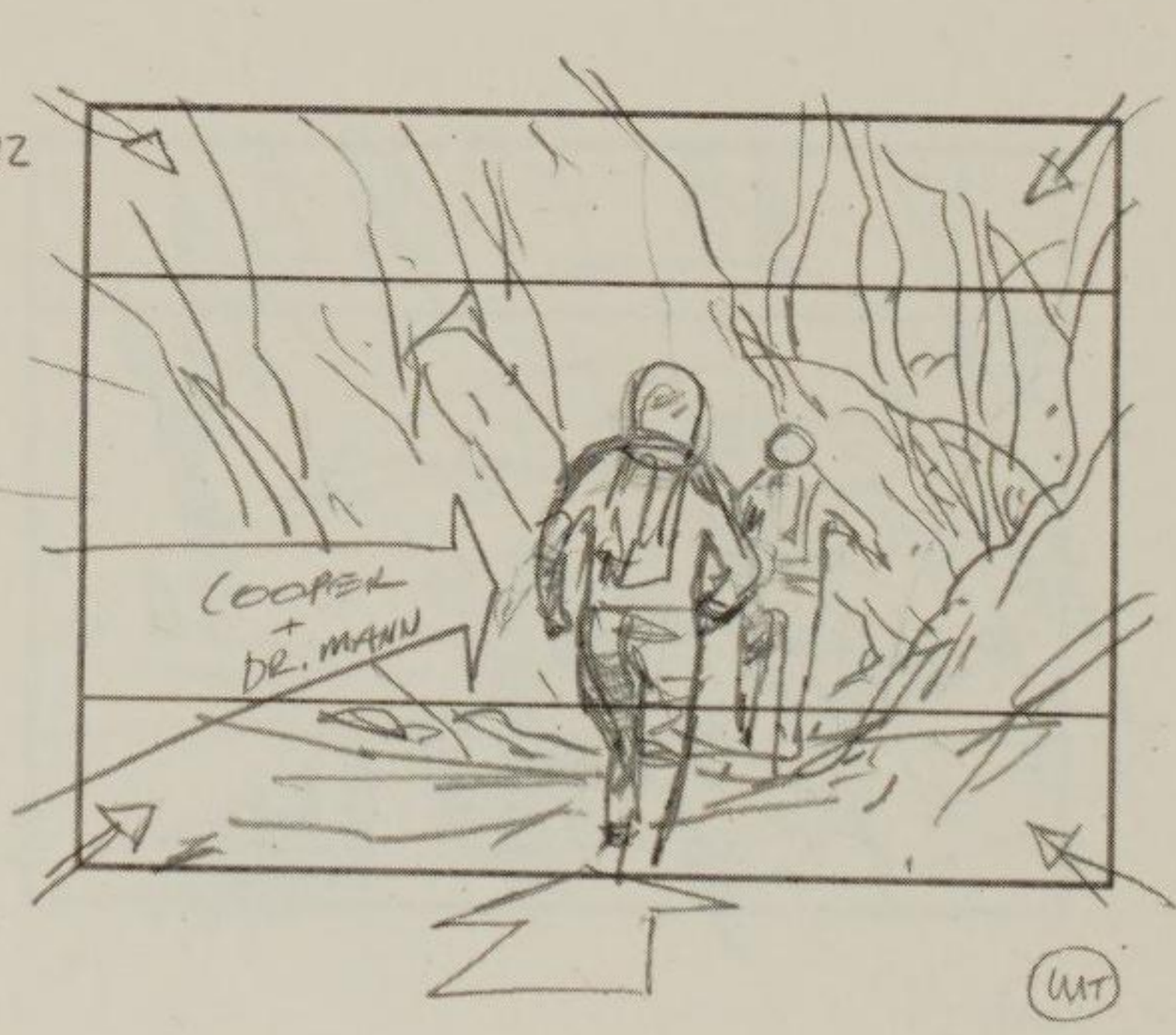
COOPER DROPS
... DOWN TOWARD
CAMERA...

SHOT CONTD

184-11B

(MT)

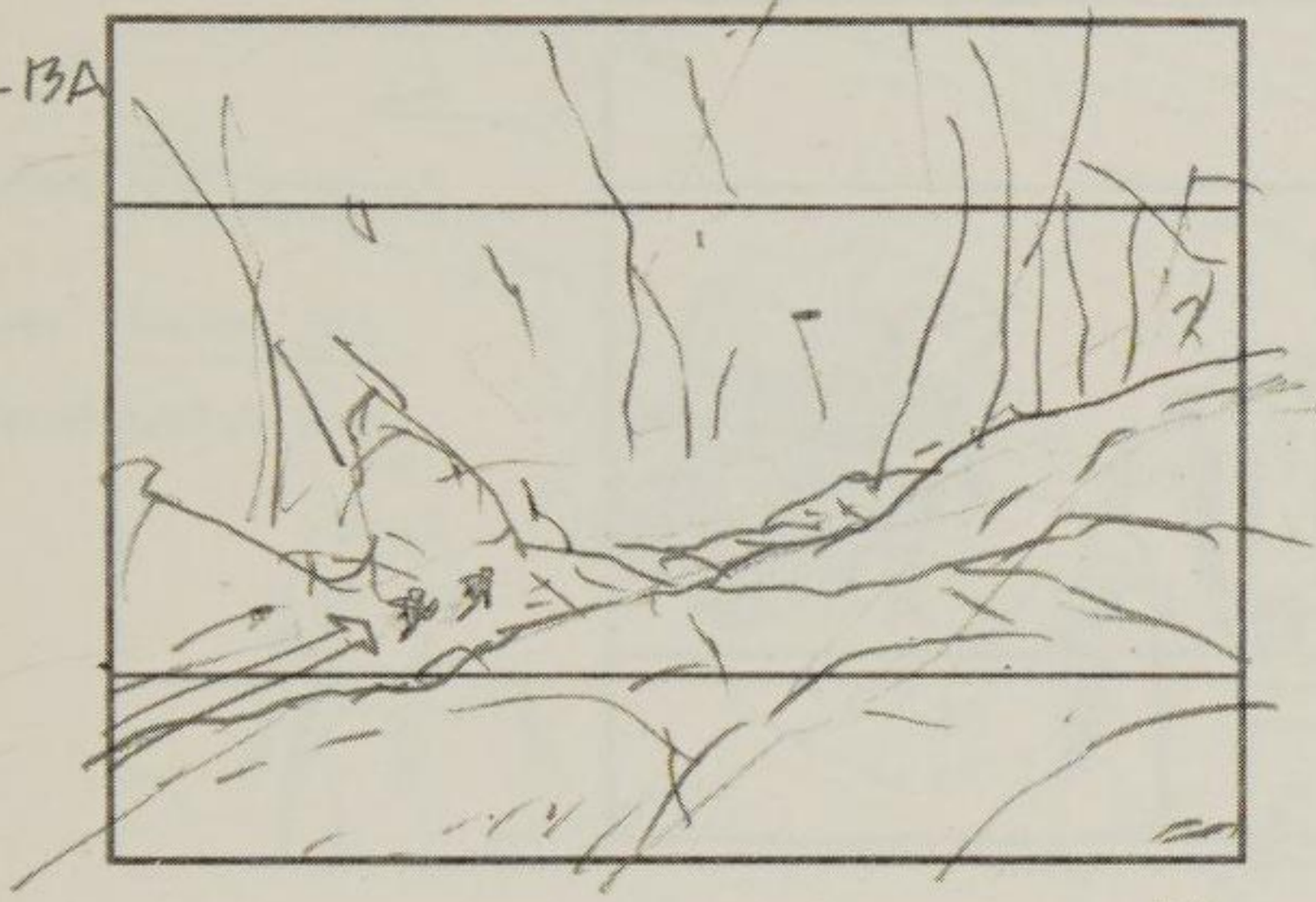
184-12



THEY SET OUT THROUGH A MASSIVE CANYON OF ICE

(MT)

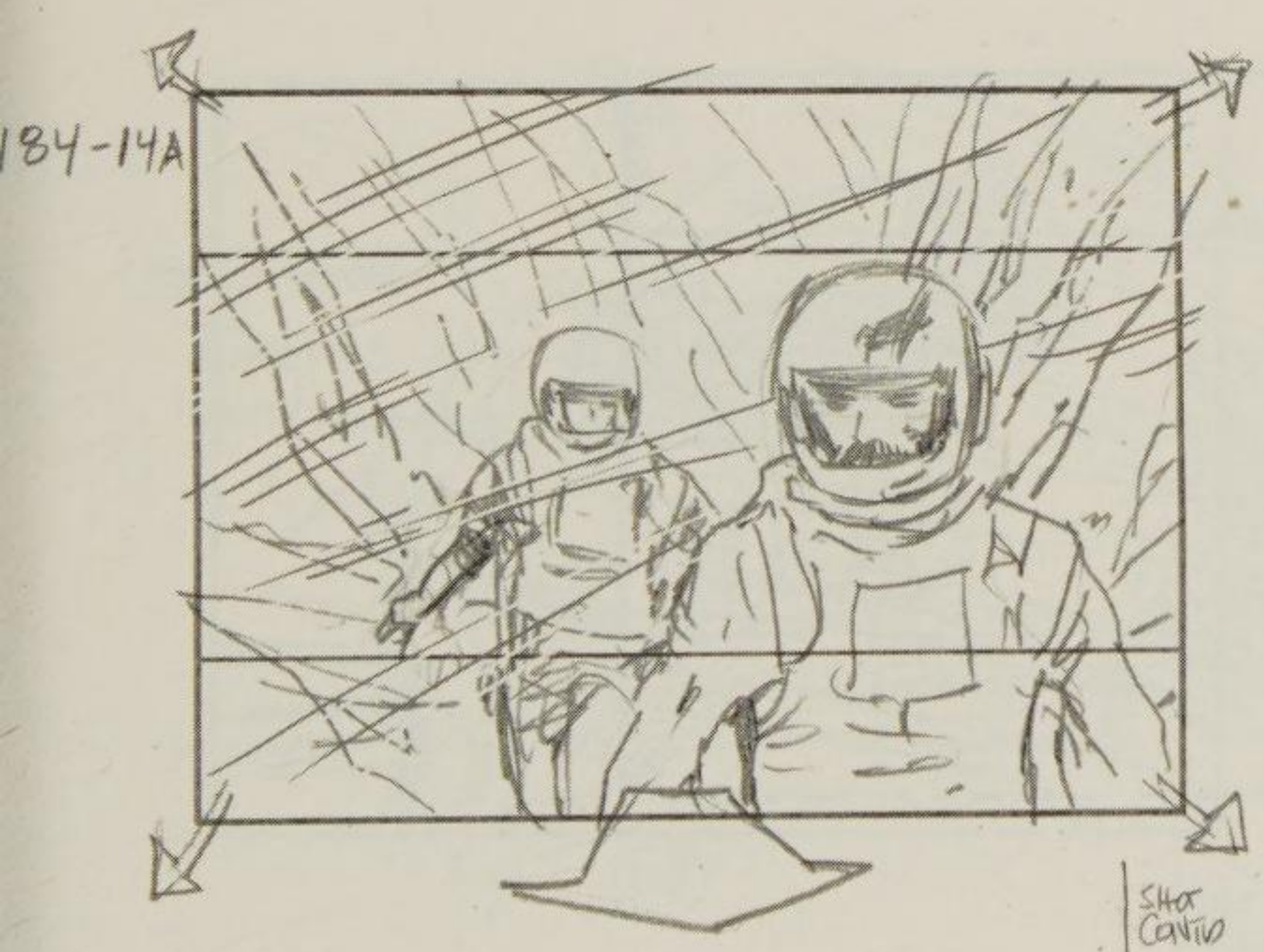
184-13A



HIGH WIDE ANGLE ON THE MASSIVE CANYON.

CMT

184-14A

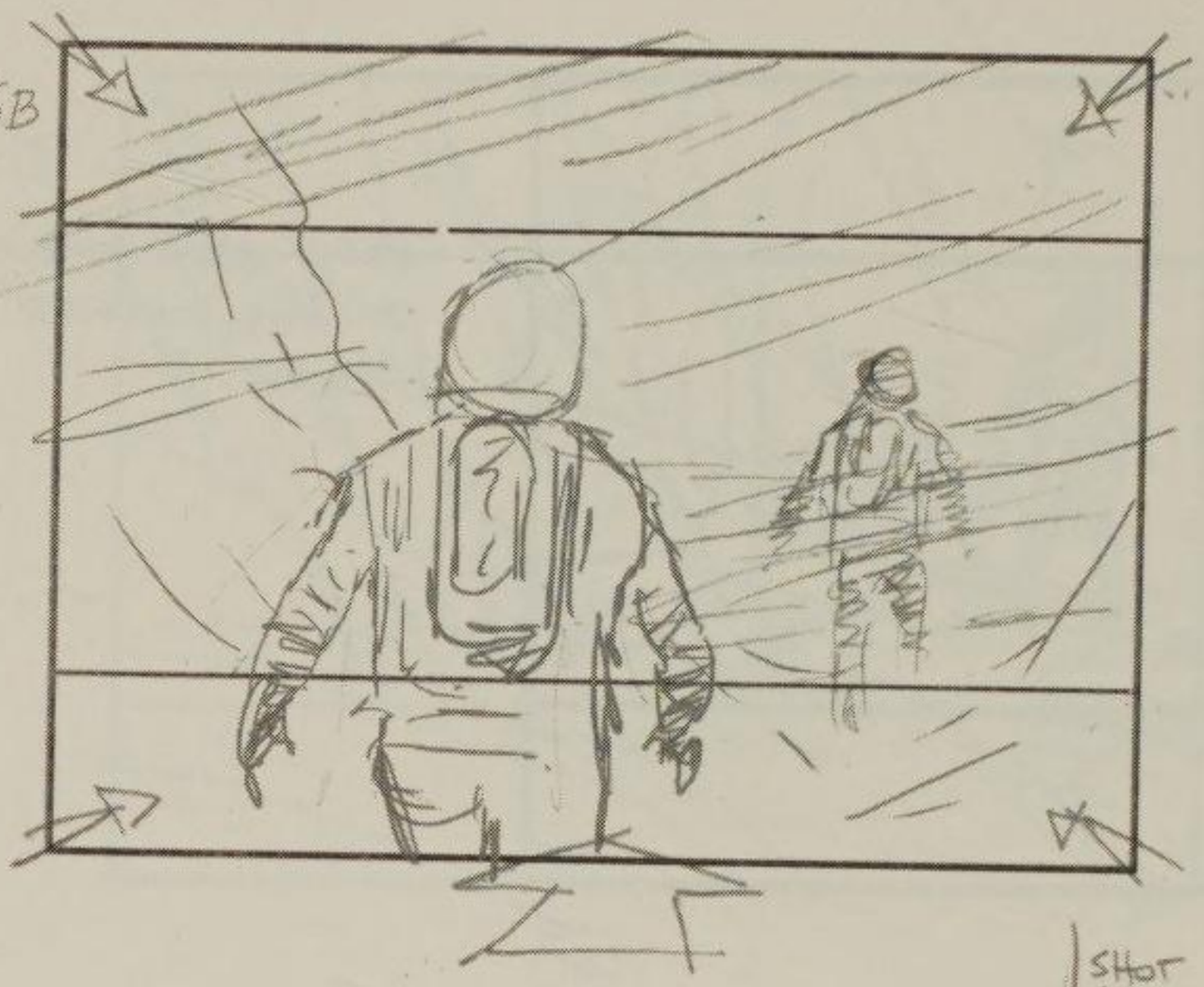


DR. MANN: "BRAND TOLD ME WHY YOU FEEL YOU HAVE TO GO BACK--"

SNOW STARTS BLOWING...

SHOT CONTD

184-15B



COOPER FOLLOWS.

DR. MANN!" YOU HAVE ATTACHMENTS.

SHOT CONTD

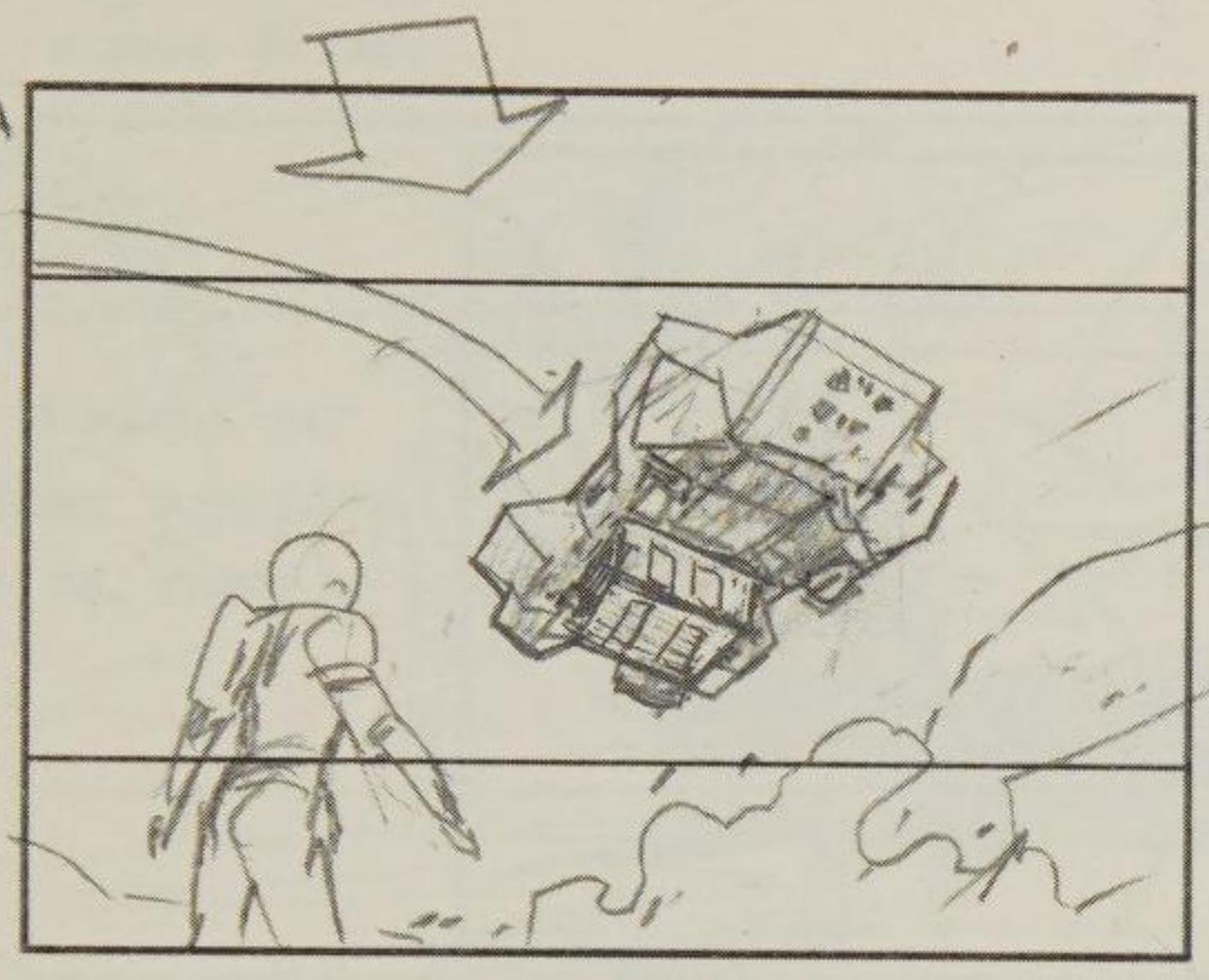
184-15C

THE WIND WHIPS ICE CRYSTALS BETWEEN THEM.

CUT

SCENE # 187

187-1A



PAST BRAND TO THE LANDER —

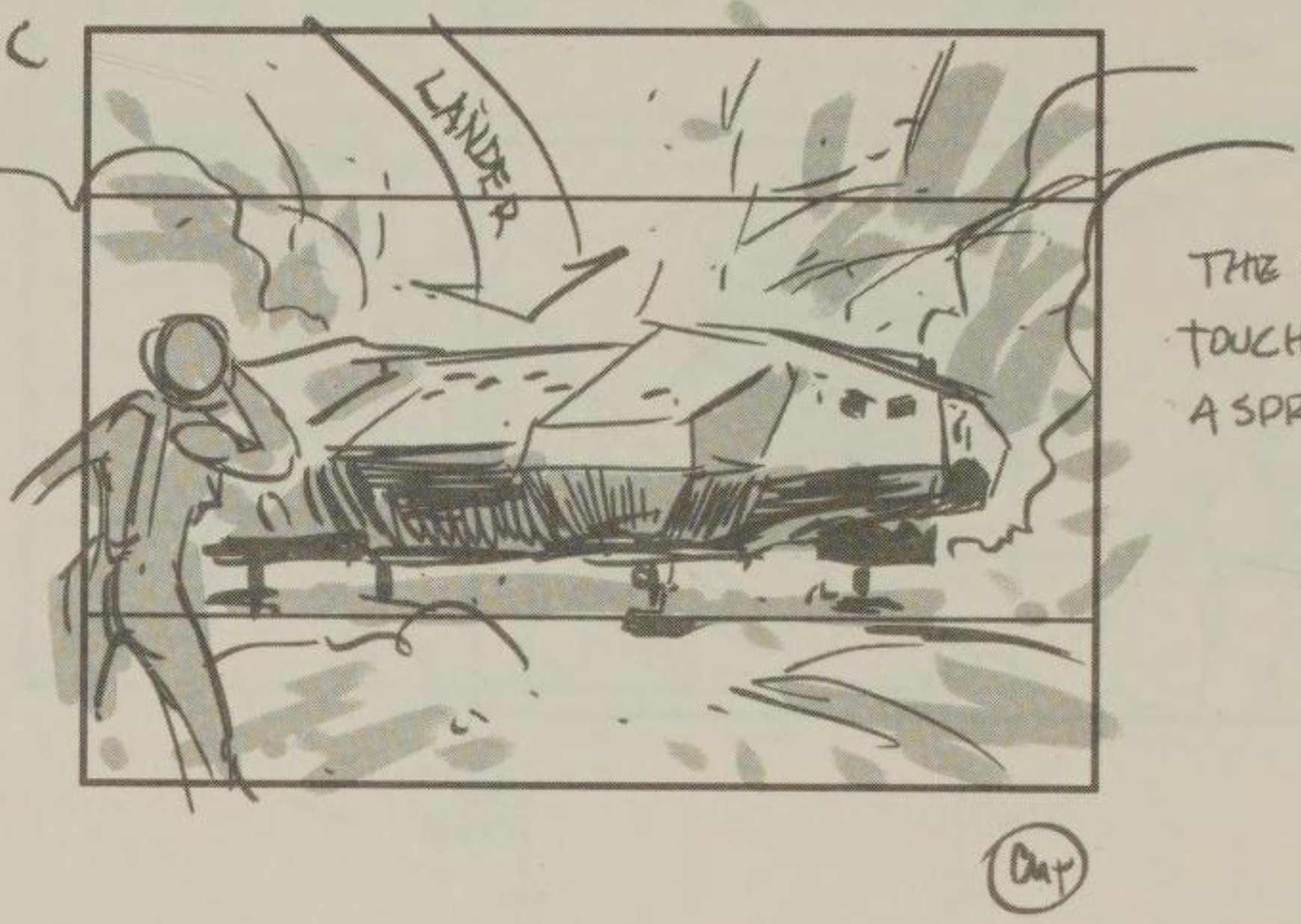
SHOT CONTD

187-1B

BRAND TURNS AWAY AS THE LANDER SETS DOWN A CONTAINER...

SHOT CONTD

187·1C



THE LANDER TOUCHES DOWN IN A SPRAY OF ICE.

SCENE # 189

189-1A

DR. MANN WAITS FOR COOPER TO CATCH UP. THE WIND IS PICKING UP.

DR. MANN:

"YOU KNOW WHY WE COULDN'T JUST SEND MACHINES ON THESE MISSIONS, COOPER."

SHOT CONTD

189-1B

COOPER:

"FRANKLY, NO."

DR. MANN:

"A TRIP INTO THE UNKNOWN REQUIRES IMPROVISATION..."

CUT

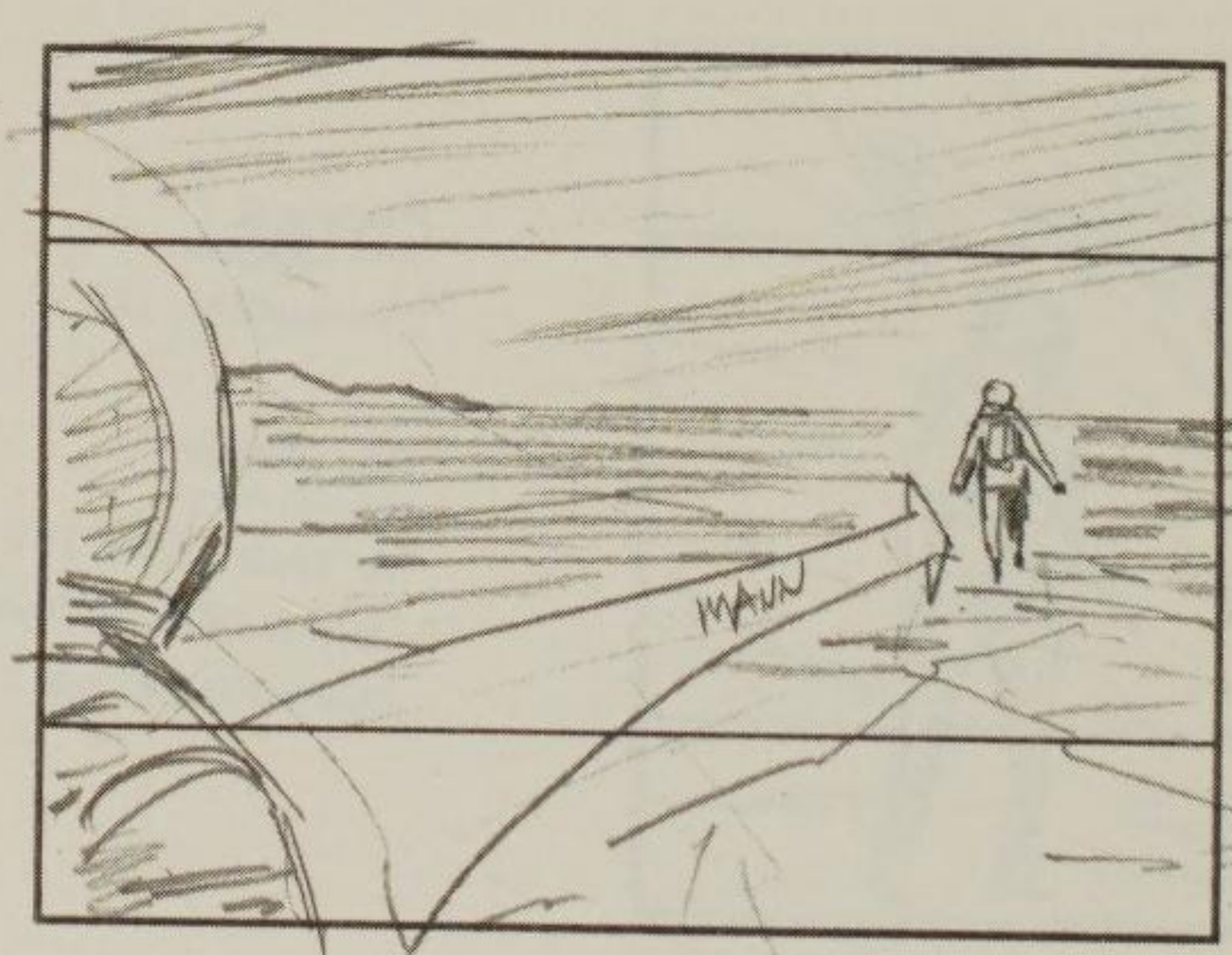
A

DR. MANN PAUSES TO TAKE A BREATH. TURNS TO COOPER.

DR. MANN: "TAKE YOU- A FATHER, WITH A SURVIVAL INSTINCT THAT EXTENDS TO YOUR KIDS..."

SHOT CONTD

B

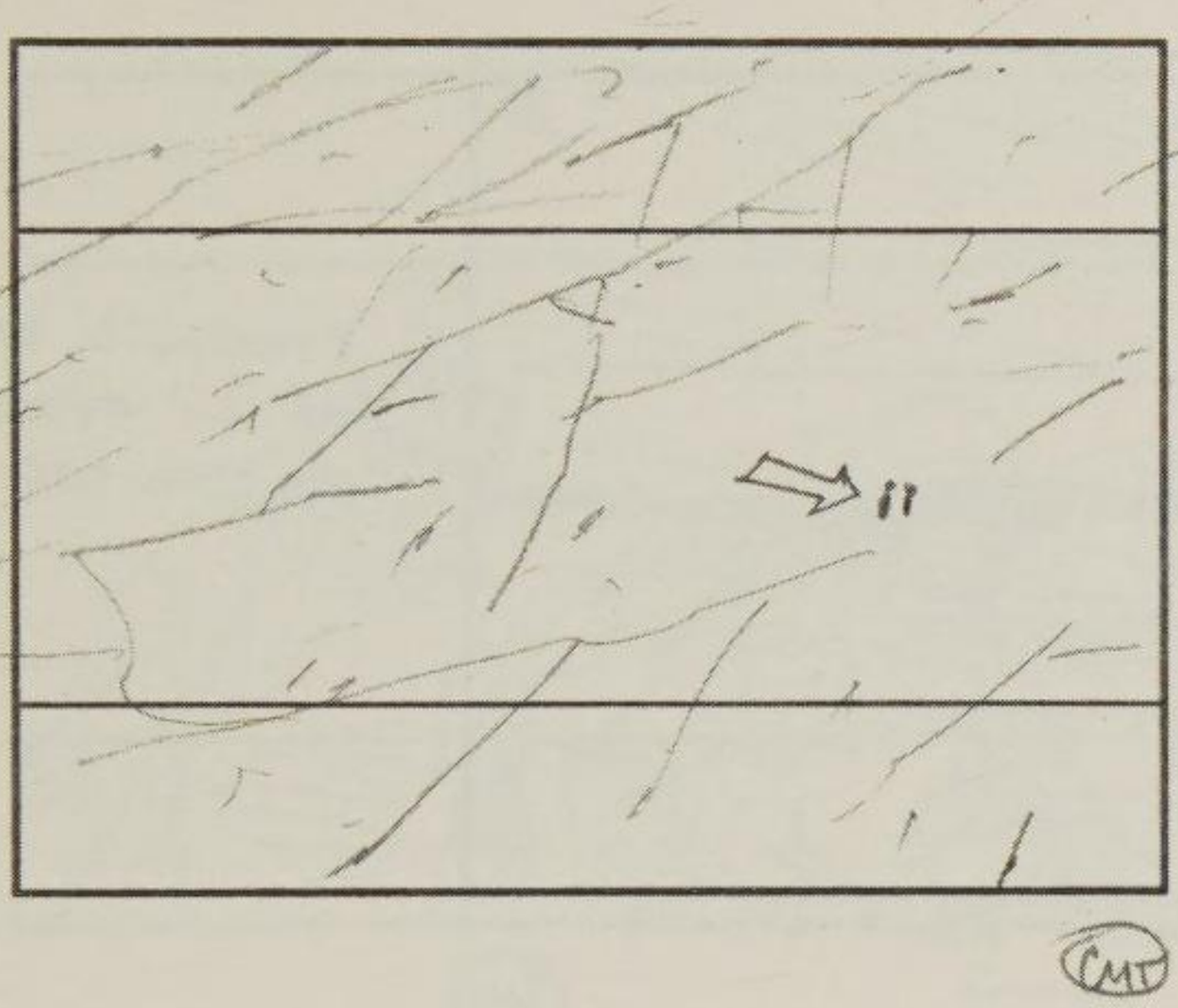


DR. MANN TURNS AND STARTS WALKING OUT ONTO A MASSIVE ICE FIELD.

CUT

SCENE # 193

193-1



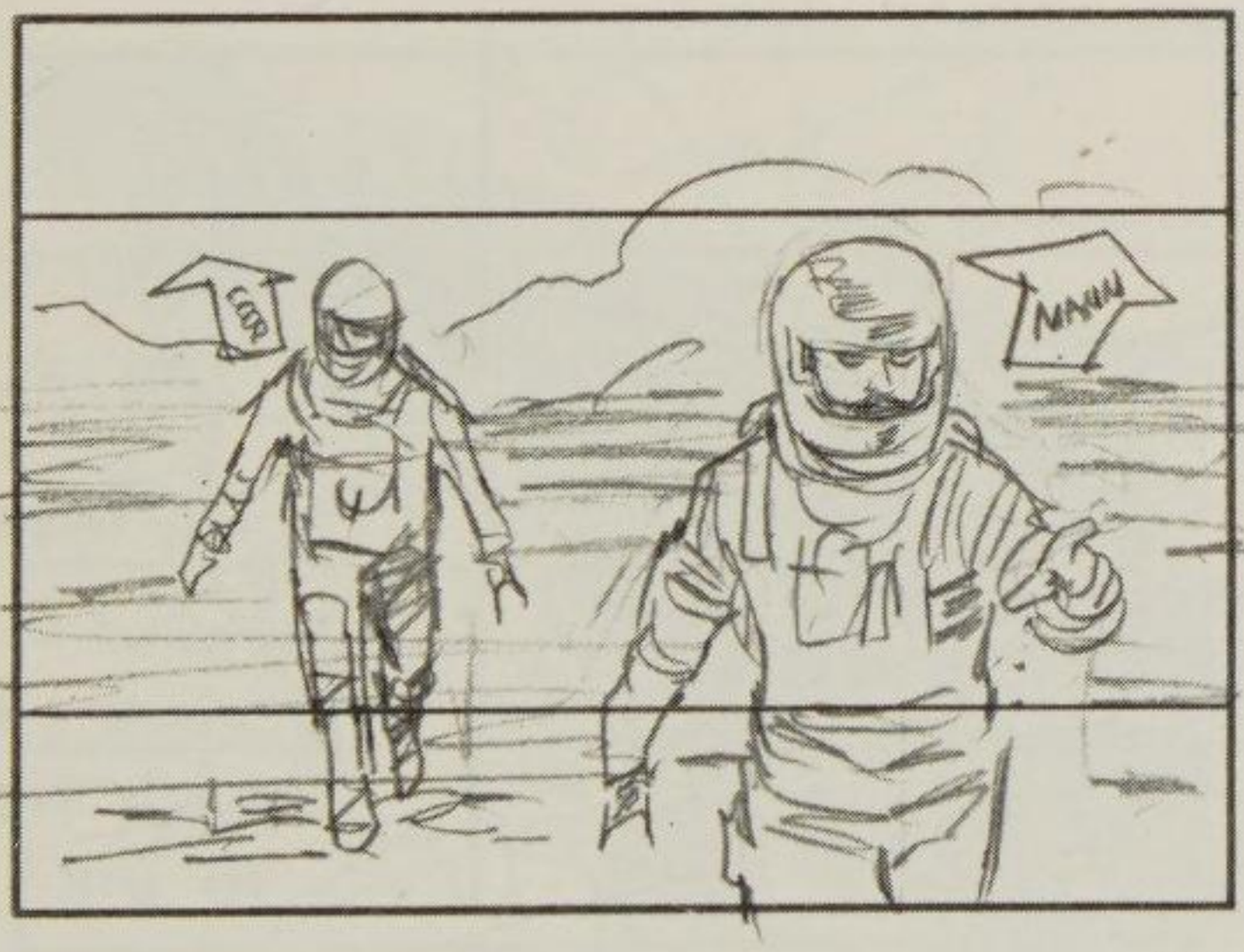
EXT. ICE FIELD.

COOPER AND DR. MANN .WALK ACROSS IT LIKE TWO ANTS ON A SHEET.

DR. MANN: "THE FIRST WINDOW'S UP AHEAD."

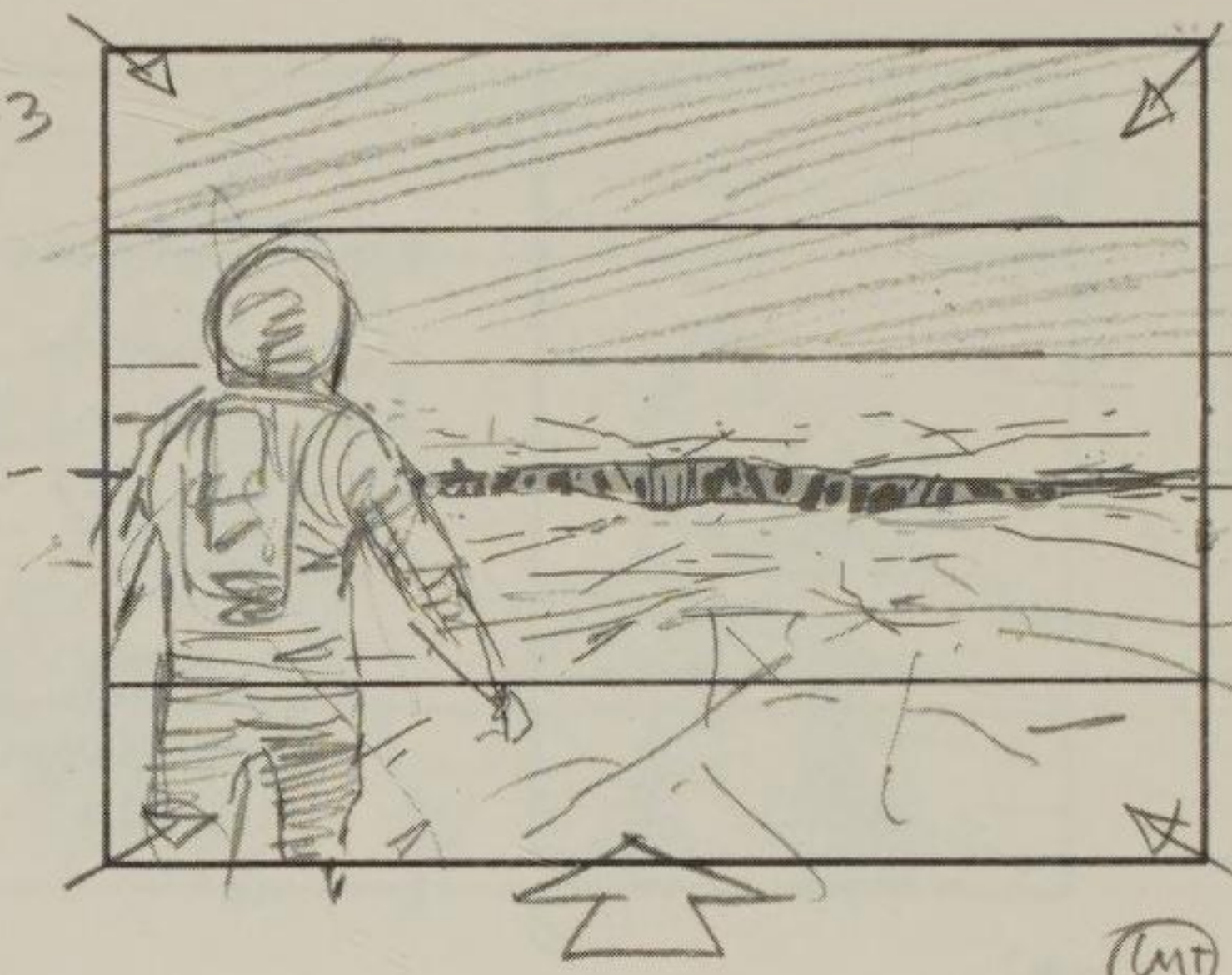
CMT

193-2



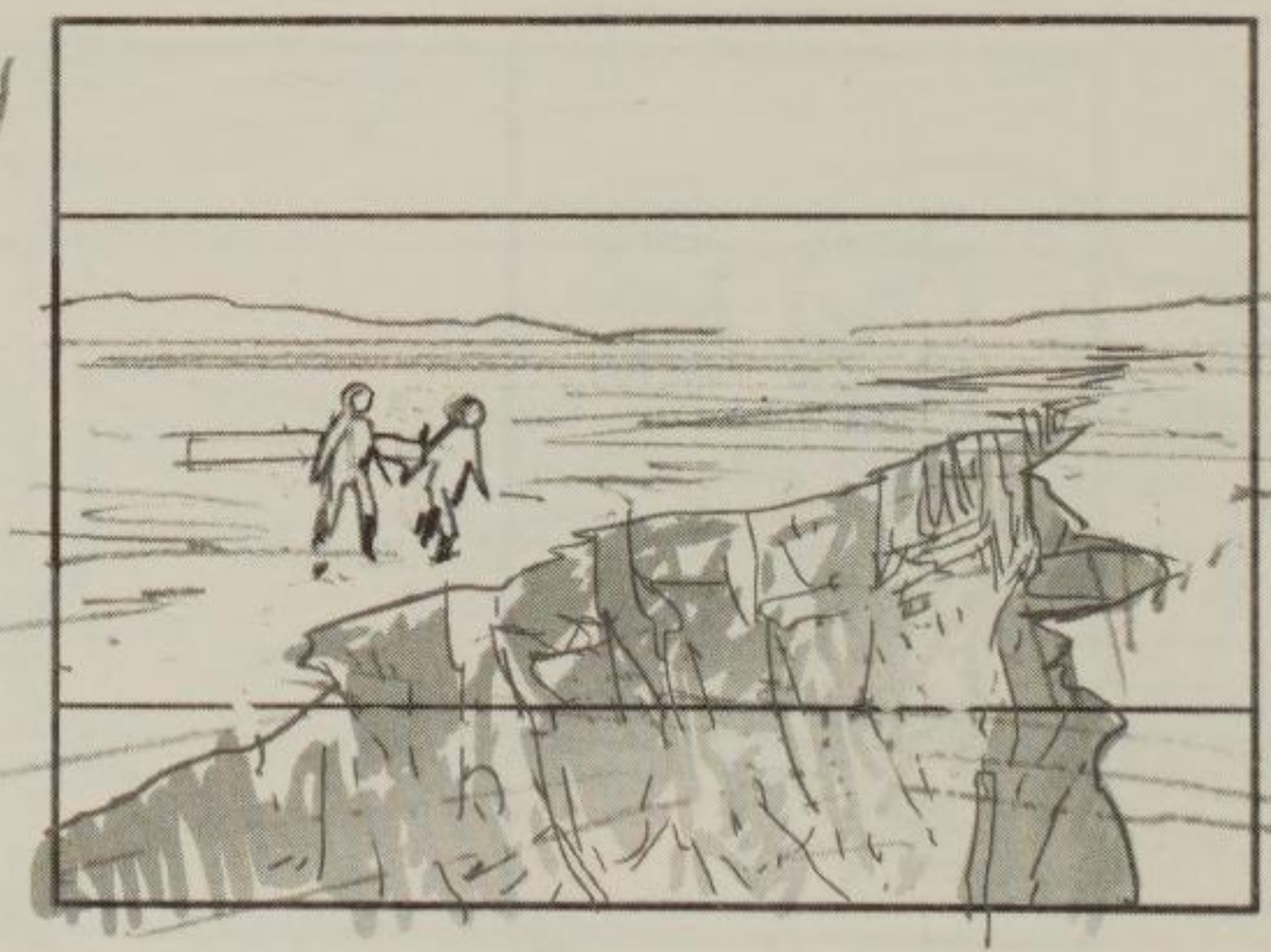
CMT

193-3



COOPER'S POV OF AN OPENING IN THE ICE.

193-4

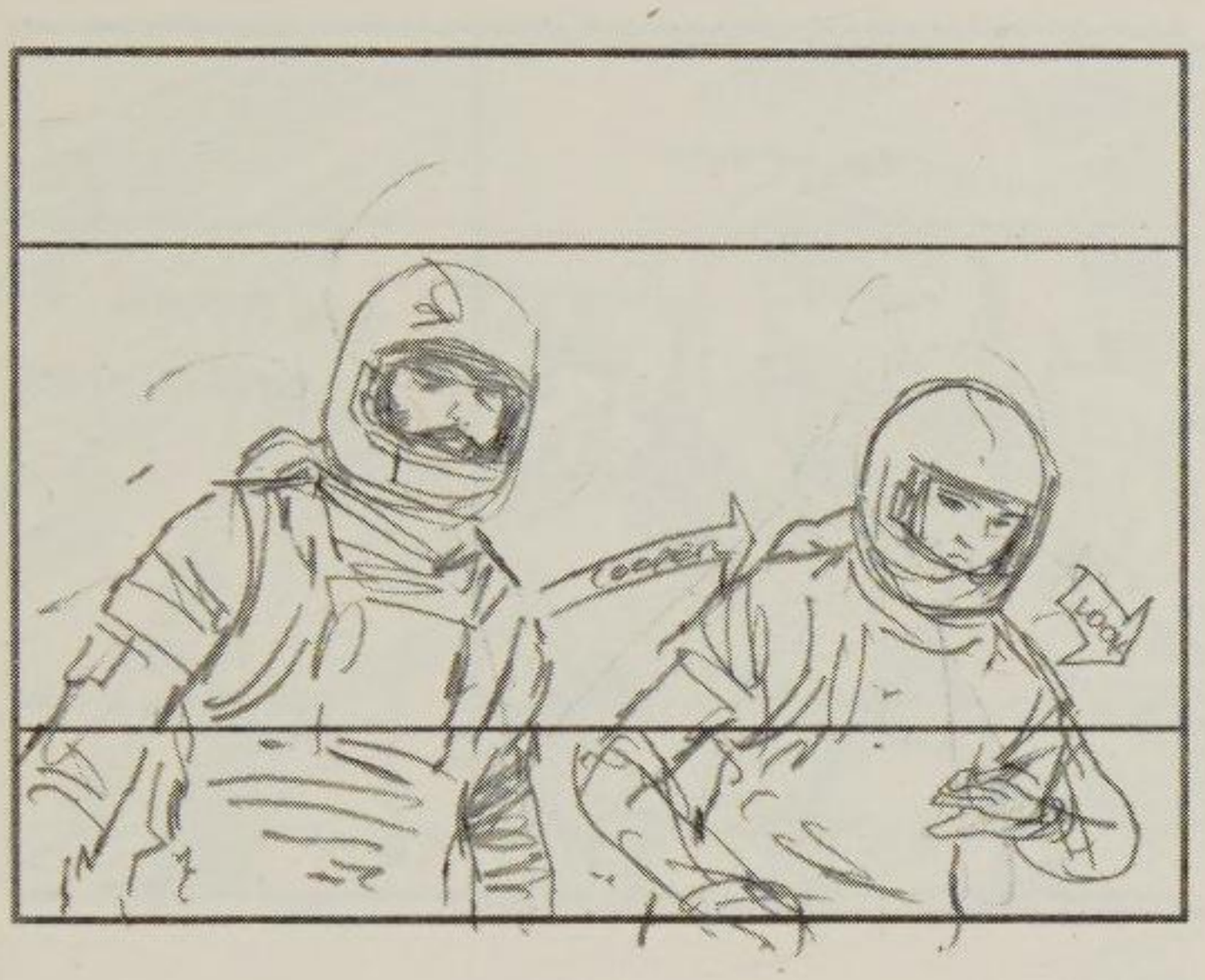


DR. MANN STOPS AT THE EDGE.

DR. MANN:

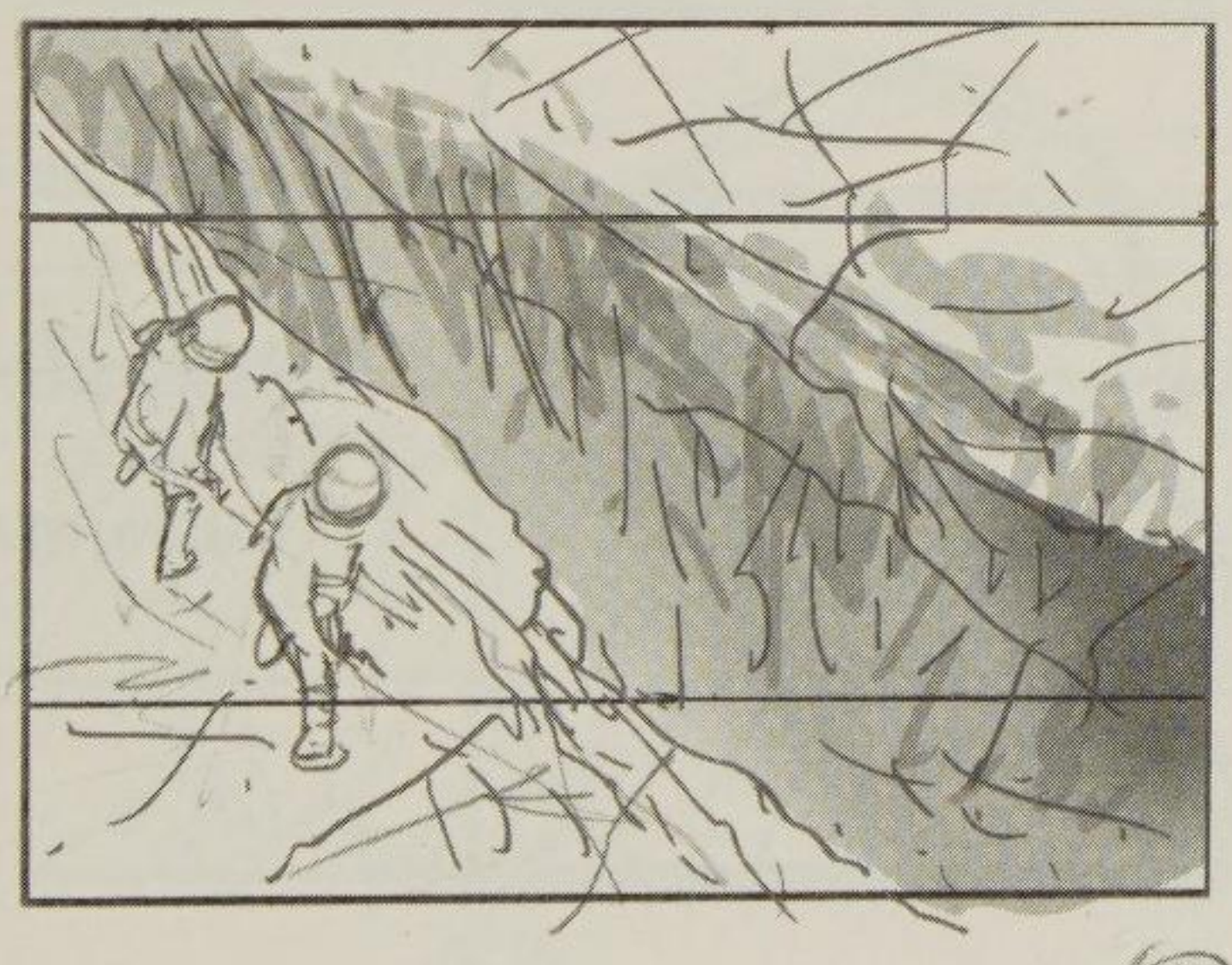
"WHEN I LEFT EARTH I FELT FULLY PREPARED TO DIE."

193-5



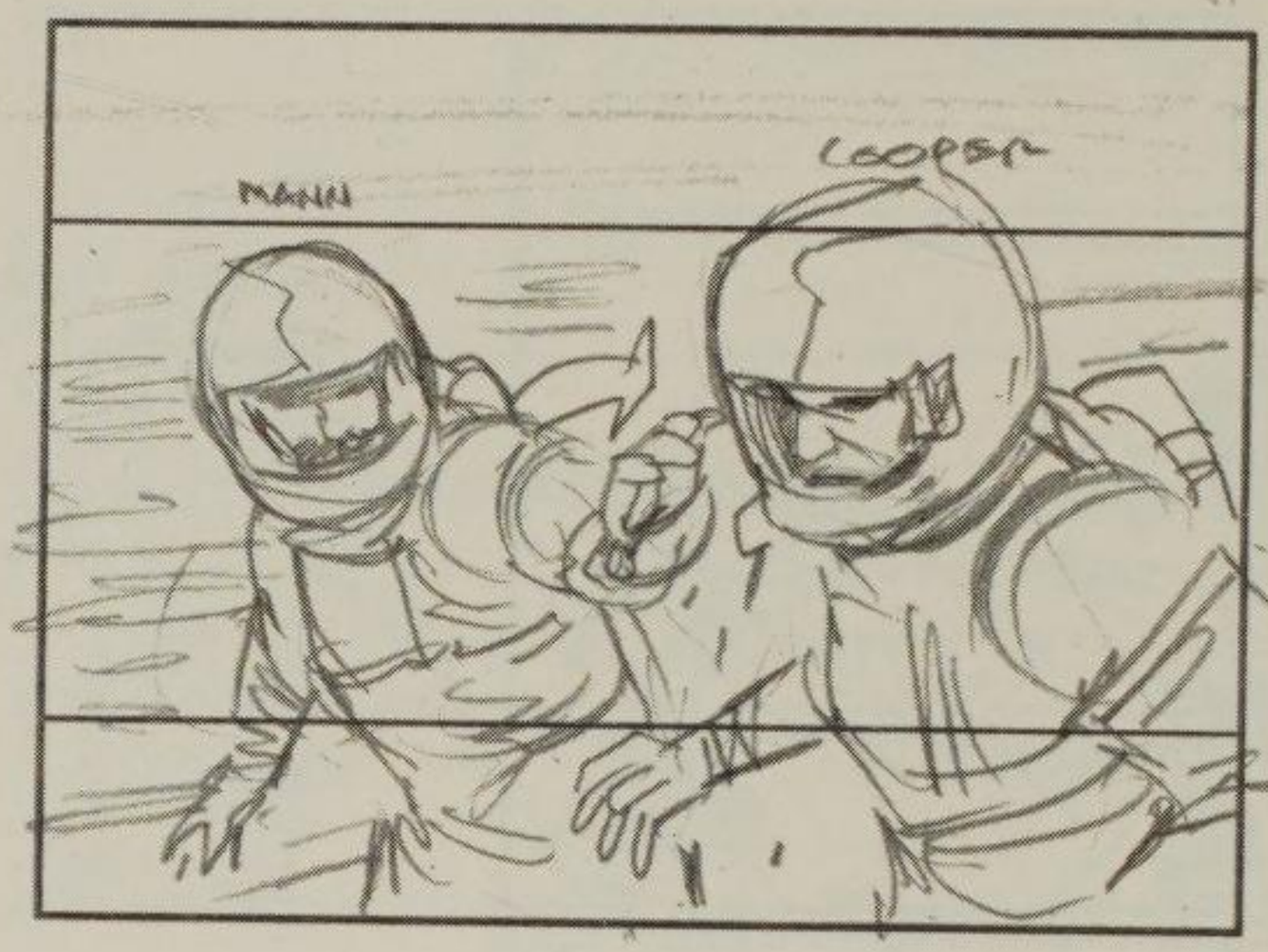
COOPER PEERS OVER THE EDGE..

193-6



..AT AN ENORMOUS CREVASSE.

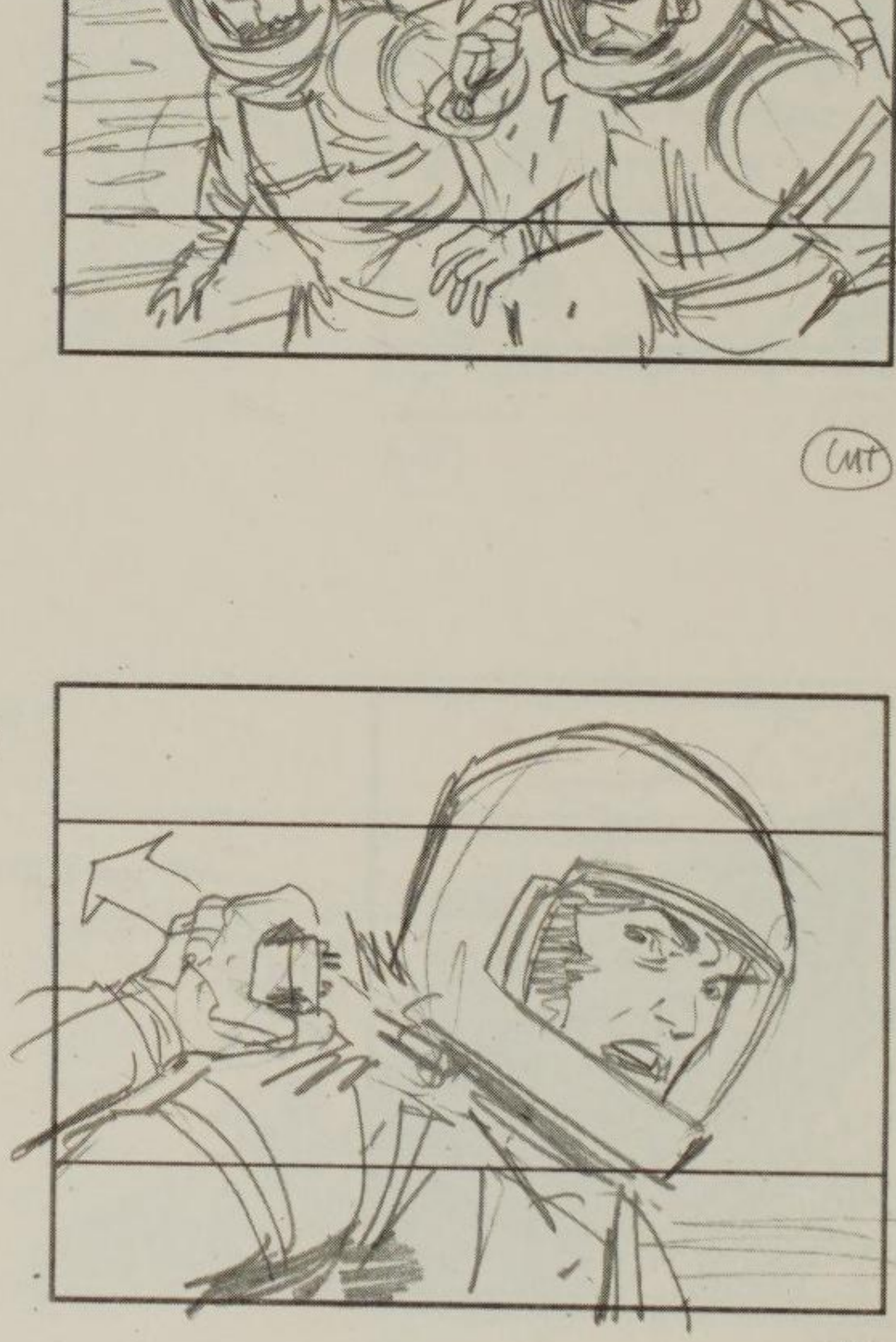
193-7



DR MANN REACHES TOWARD COOPER.

CUT

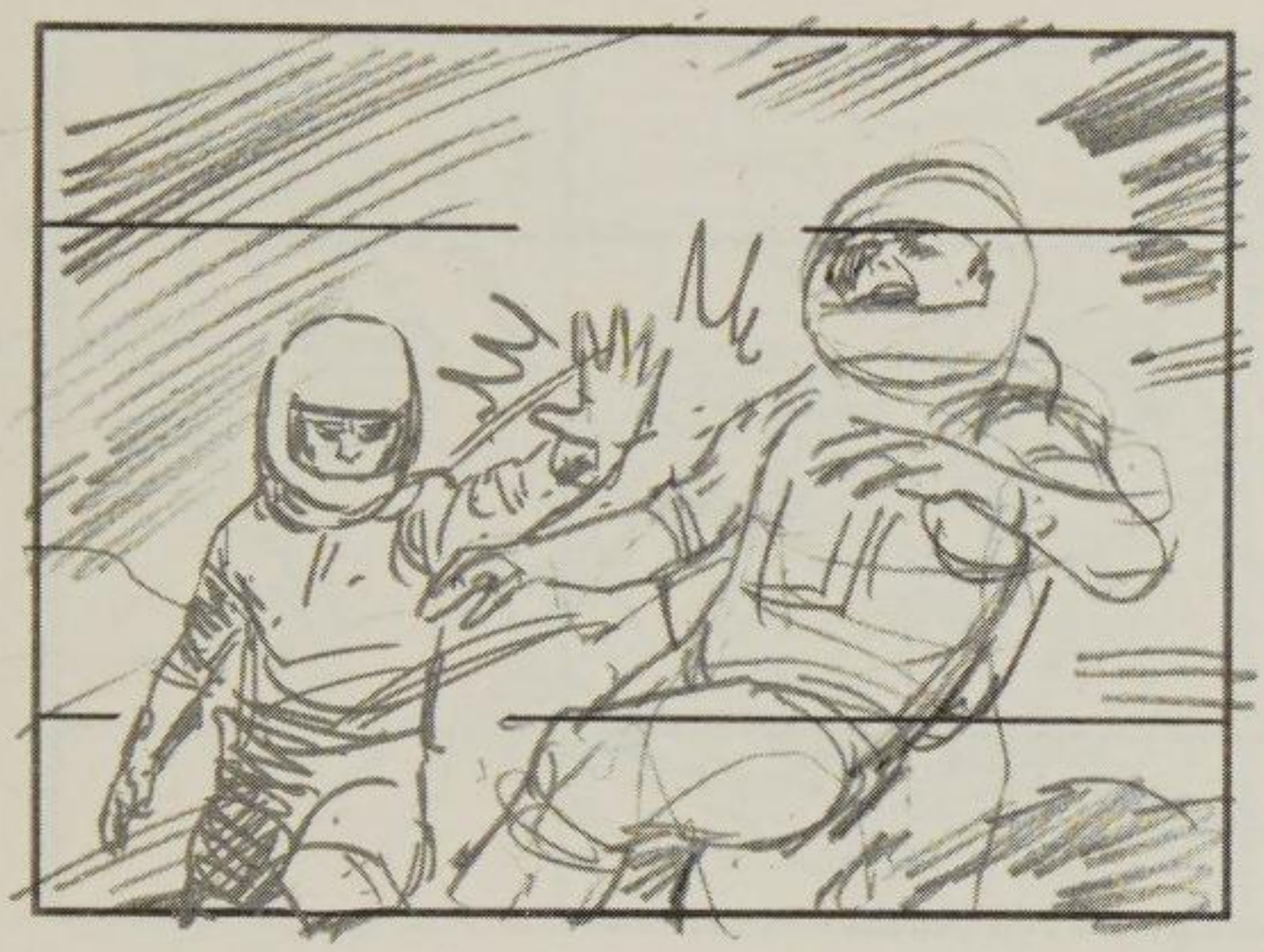
193-8



MANN GRABS COOPER'S TRANSMITTER.

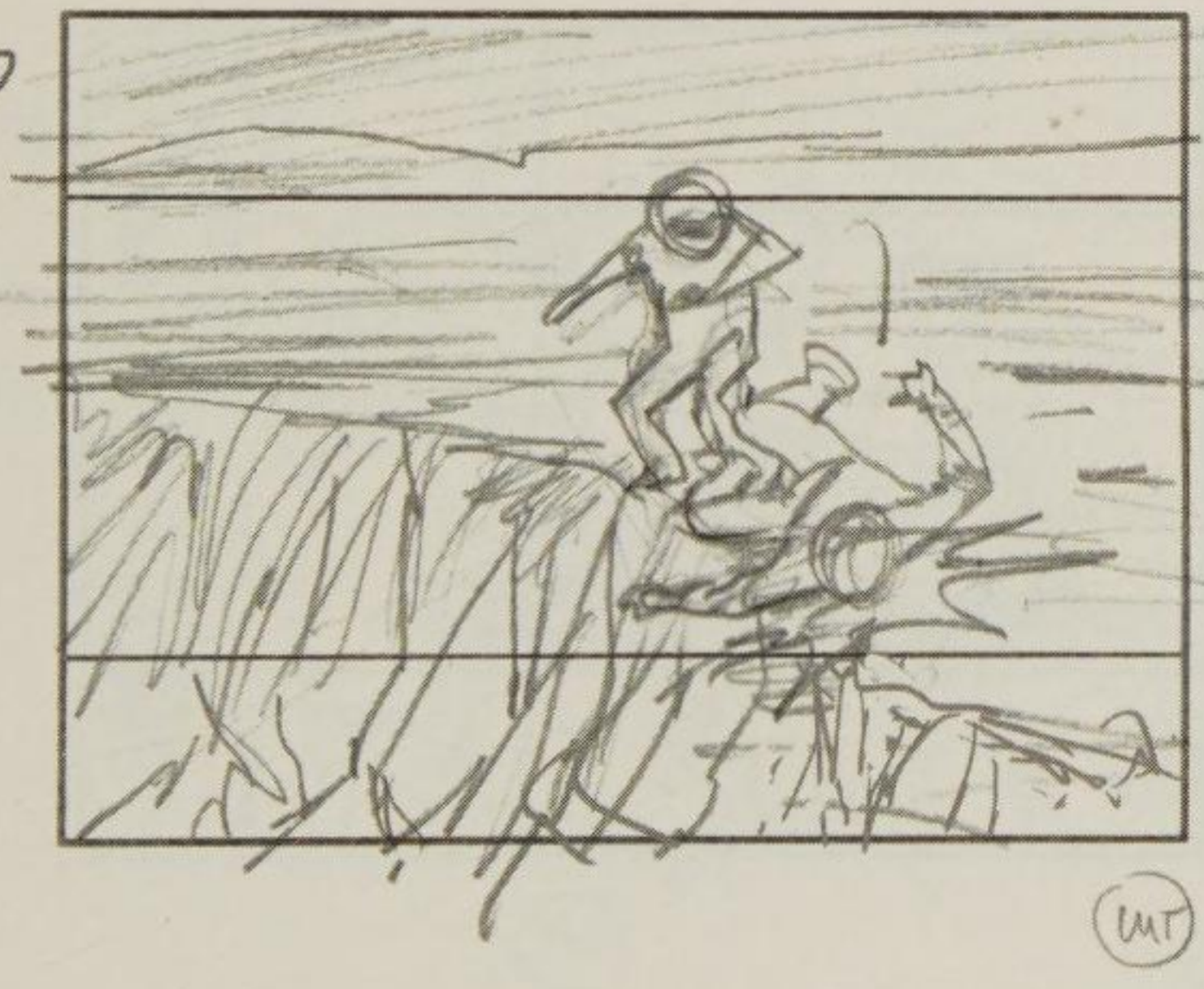
CUT

193-9



MANN PUSHES COOPER TOWARD THE CREVASSE.

93-10



COOPER IS KNOCKED TO THE GROUND.

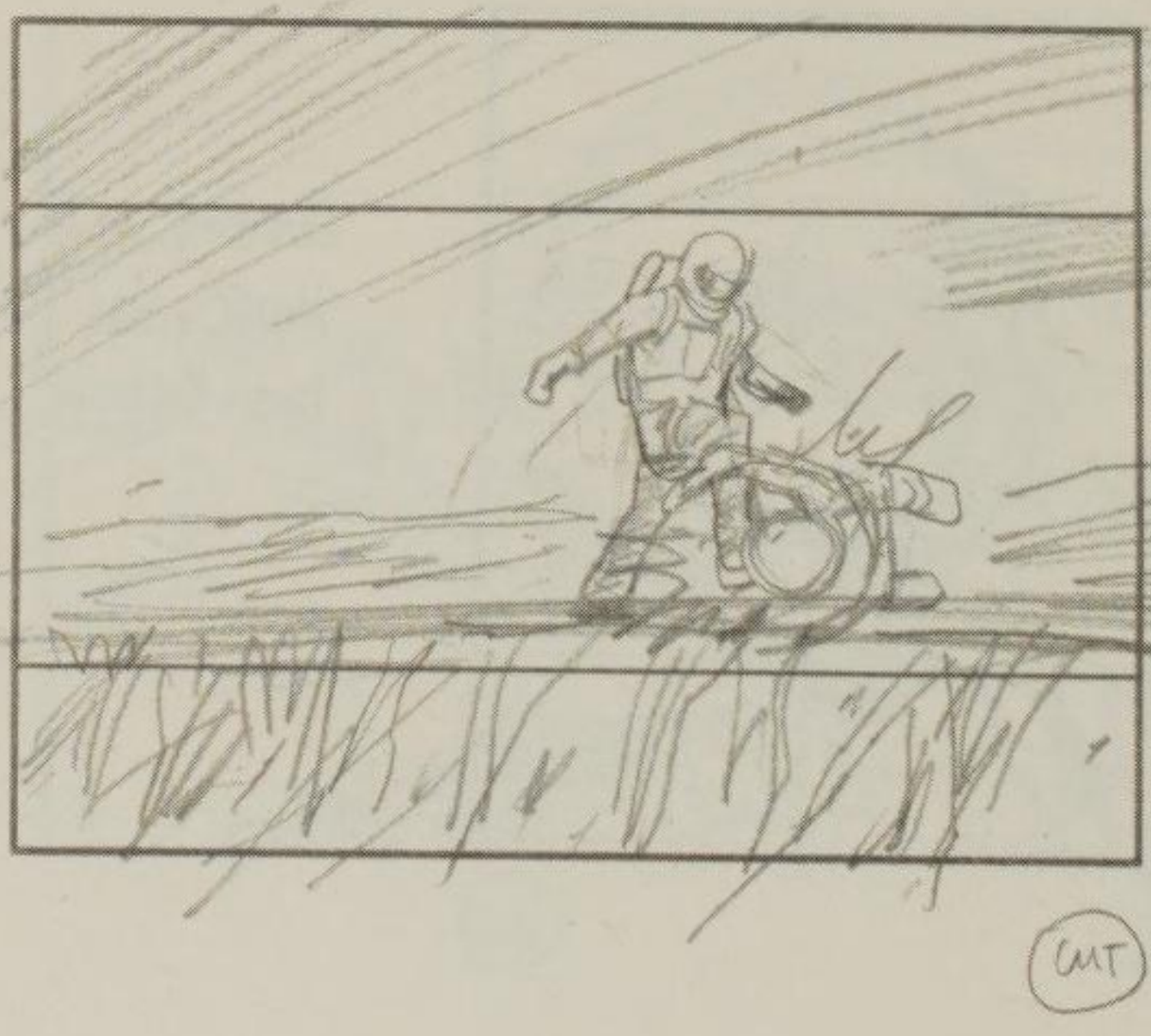
193-11

COOPER ON THE EDGE.

COOPER: "WHAT ARE YOU DOING?"

CUT

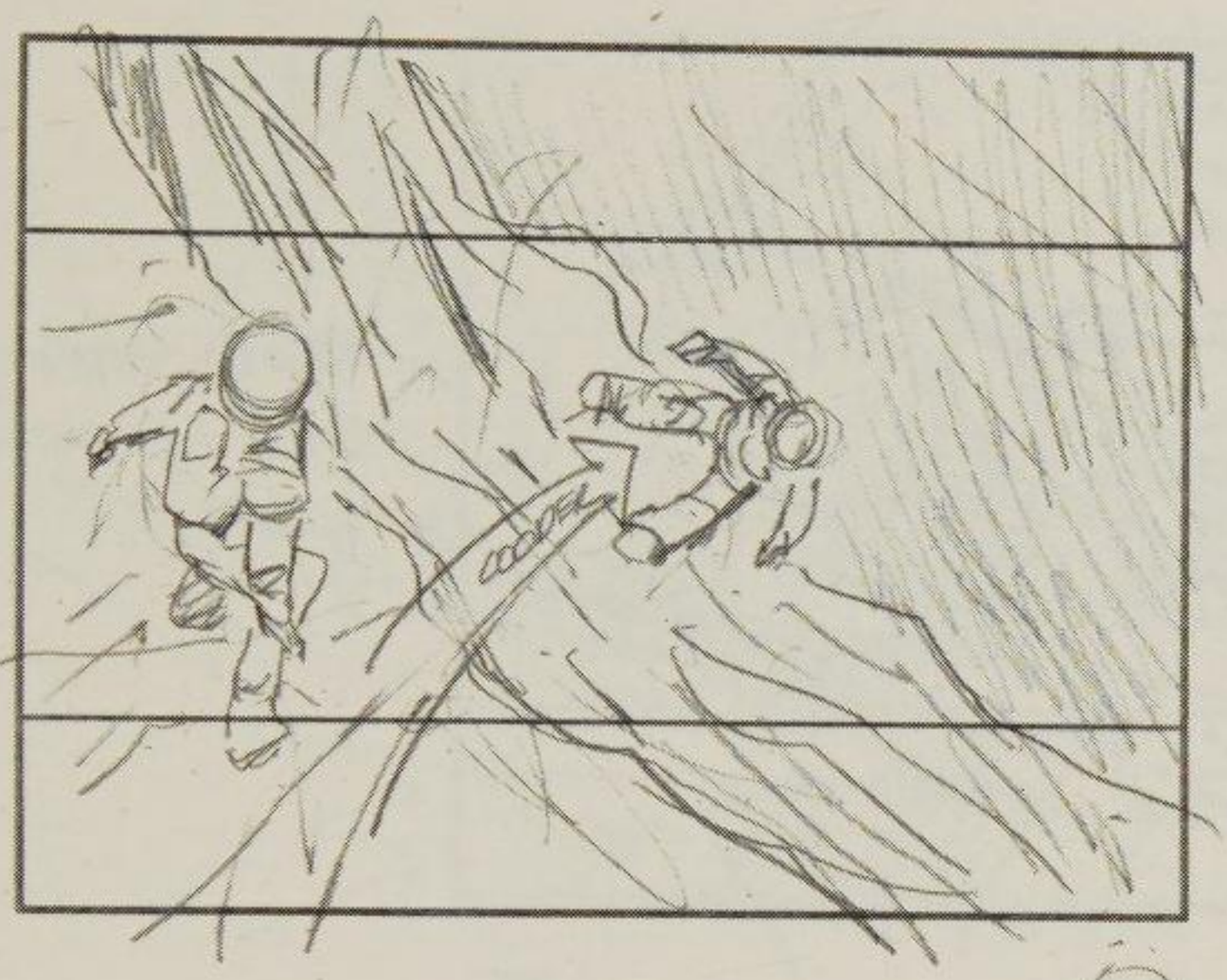
193-12



DR. MANN KICKS COOPER.

CUT

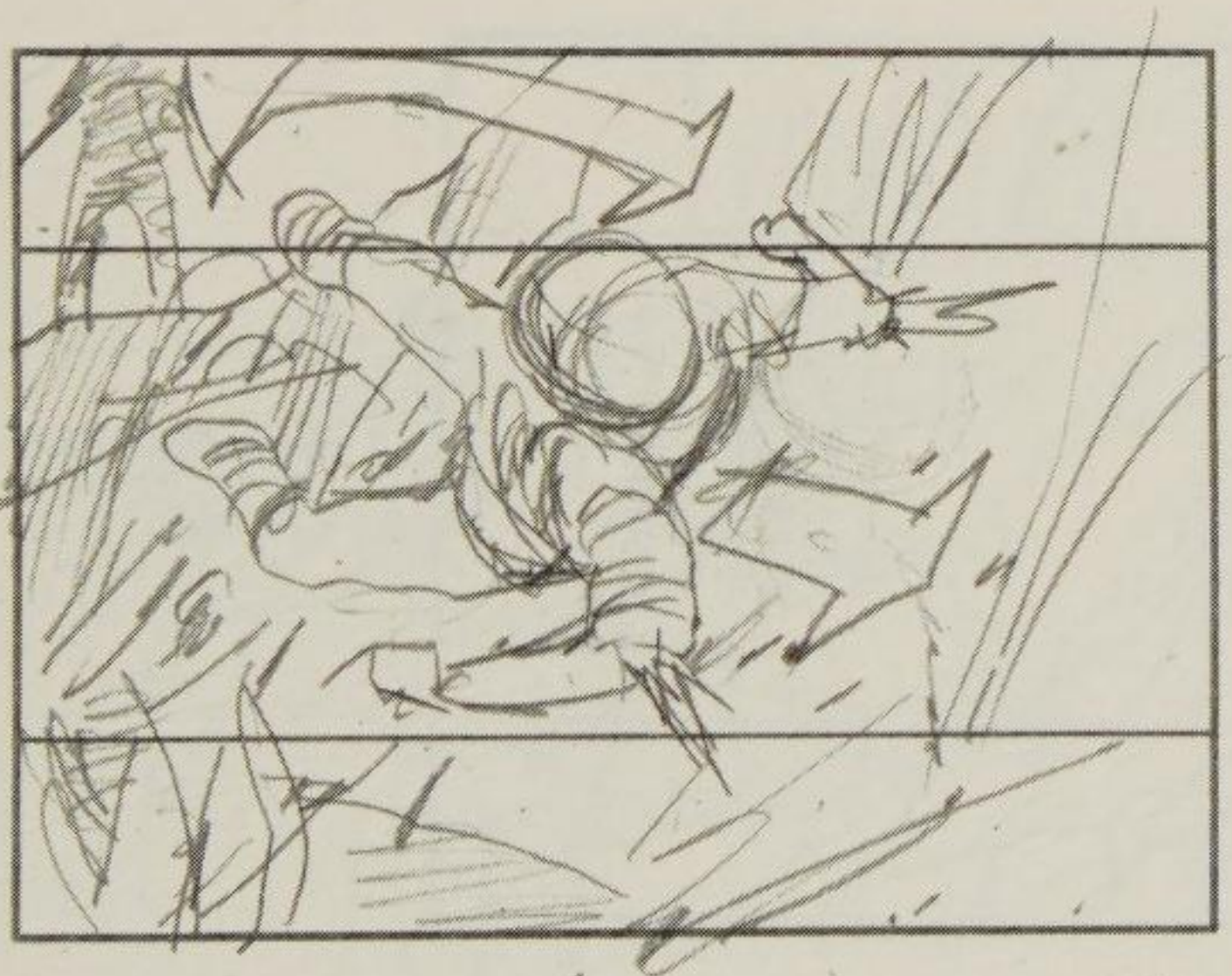
193-13



DOWN ANGLE

COOPER SLIPS BACKWARDS -

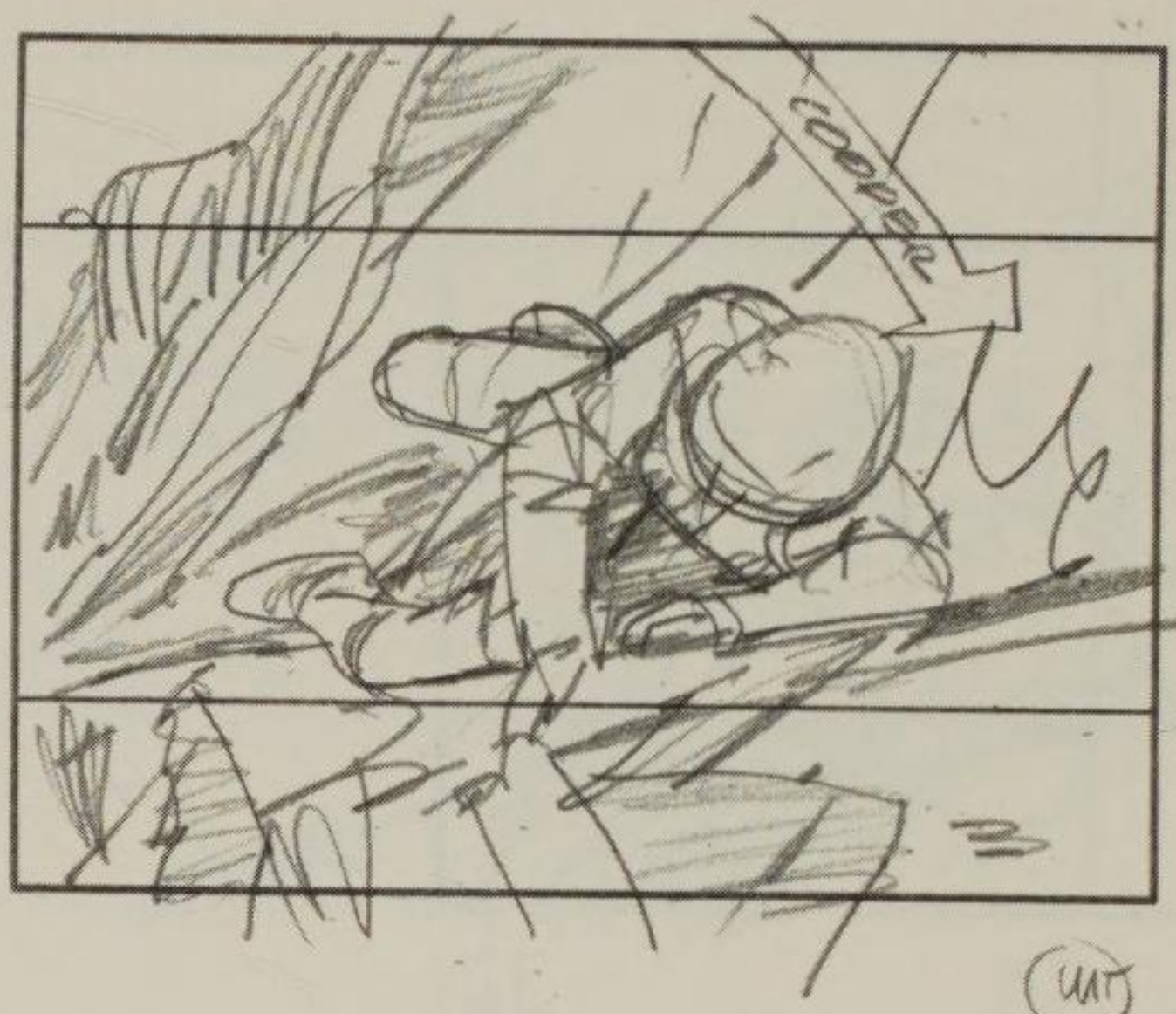
193-14A



COOPER HITS HIS JETS...

SHOT CONT'D

193-14B



PULLING HIMSELF ONTO A LOWER LEDGE.

193-15

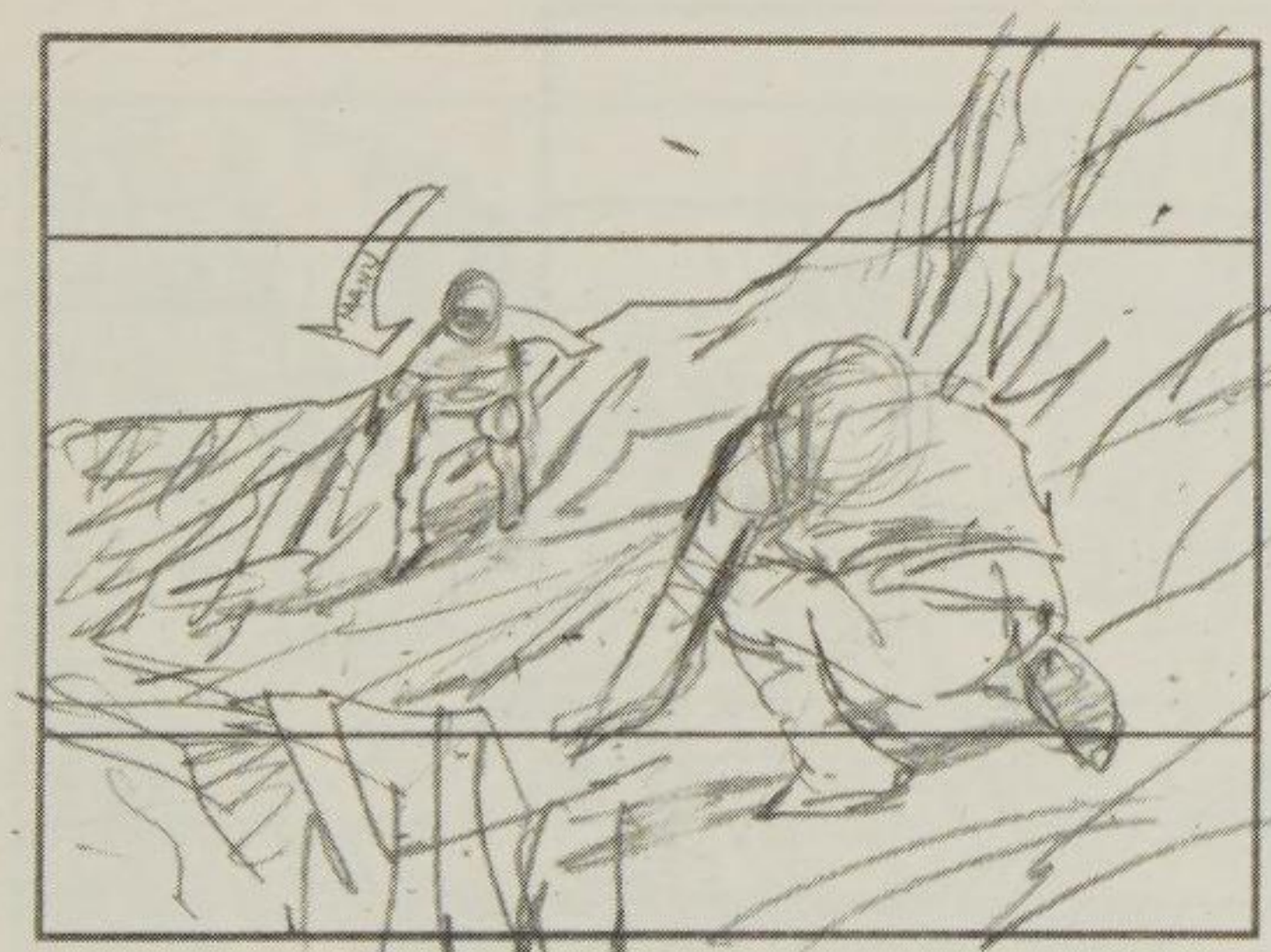
DOWN ANGLE. COOPER ON THE LEDGE.

SCENE # 195

195-1

COOPER SCRAMBLES TO HIS KNEES

195-2



DR. MANN APPROACHES

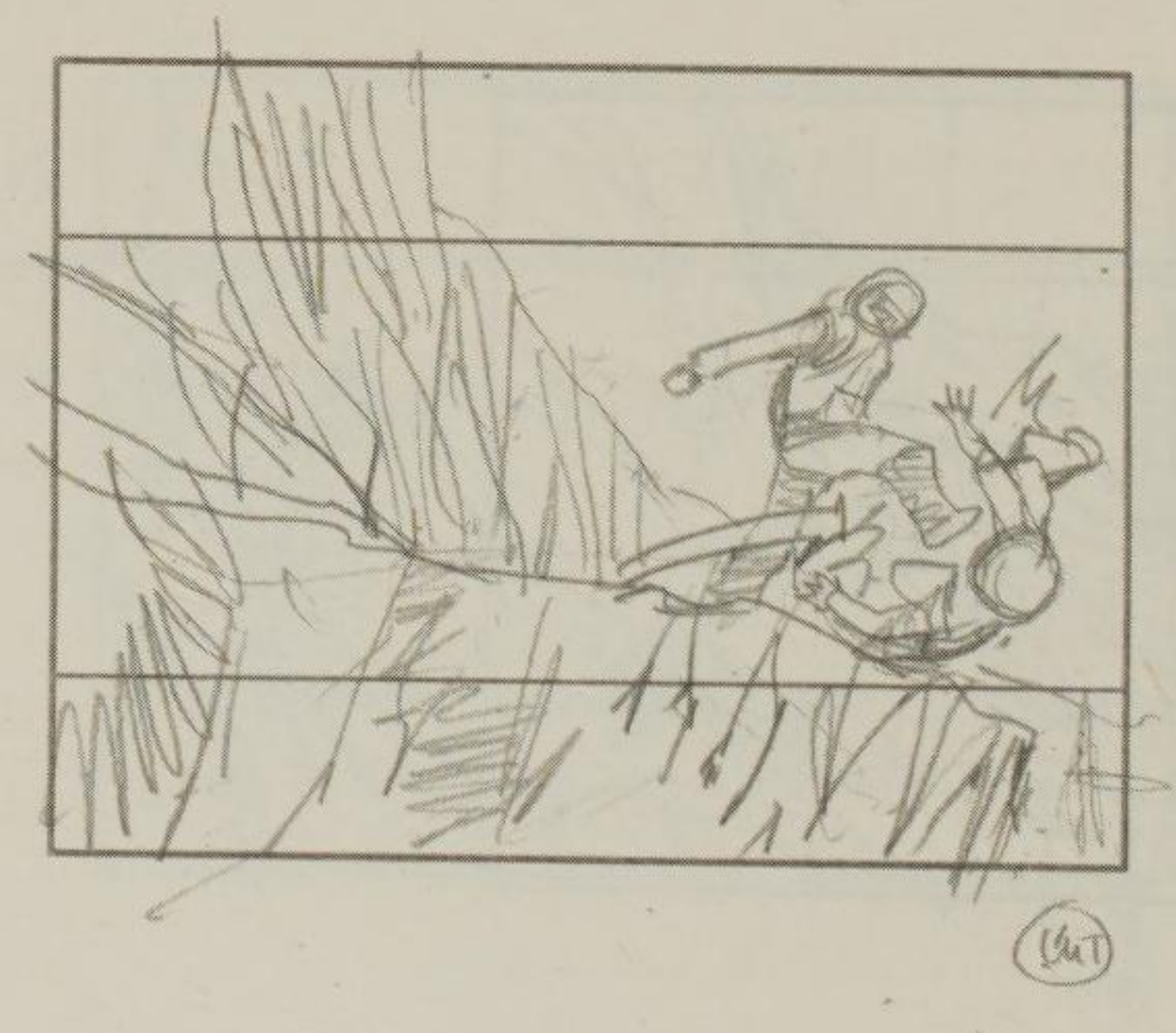
DR. MANN: "I'M SORRY, I CAN'T LET YOU LEAVE."

195-3

COOPER'S MIND RACES.

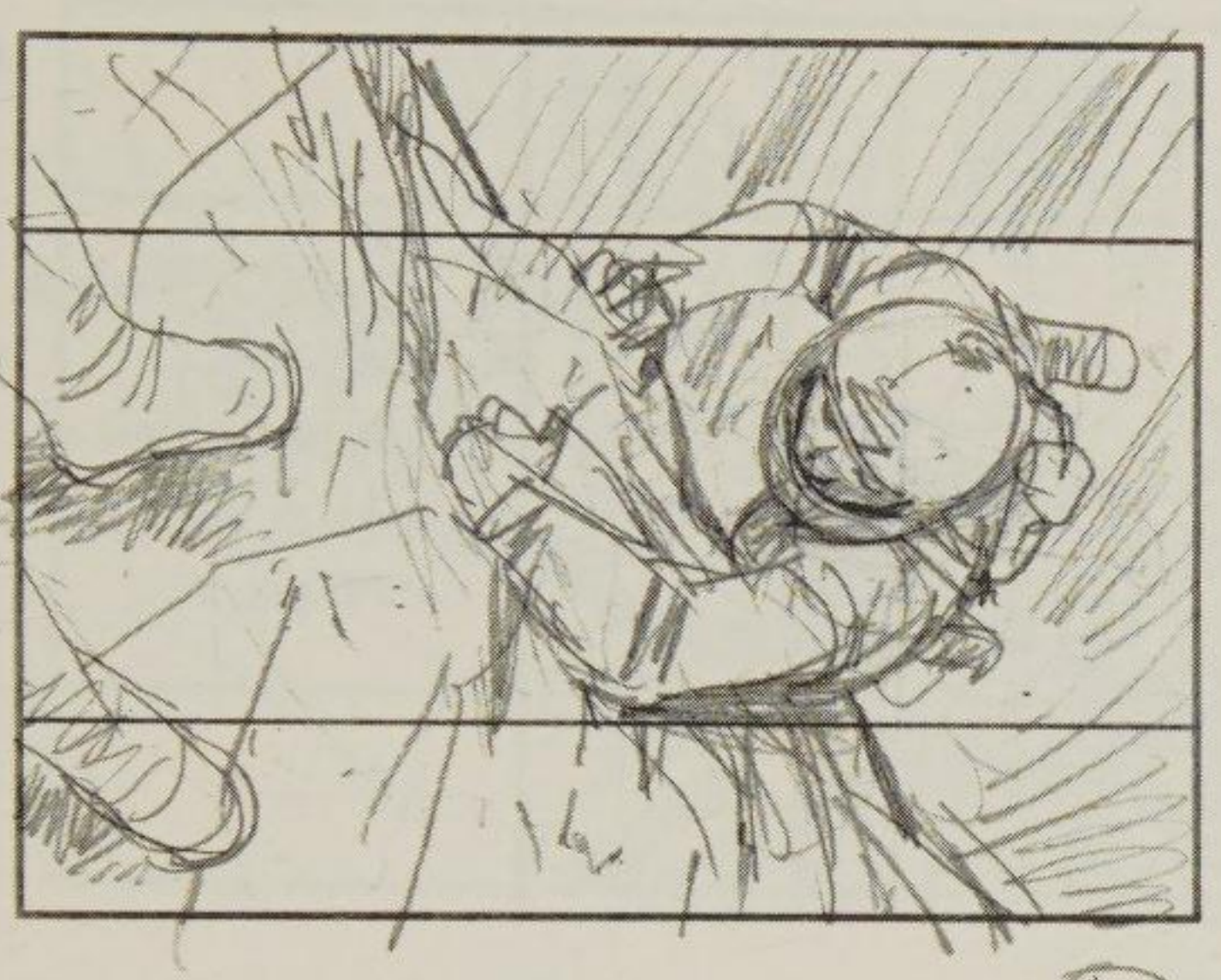
COOPER!" YOU FAKED ALL THE DATA?"

195-4



DR. MANN KICKS COOPER OVER THE EDGE

195-5

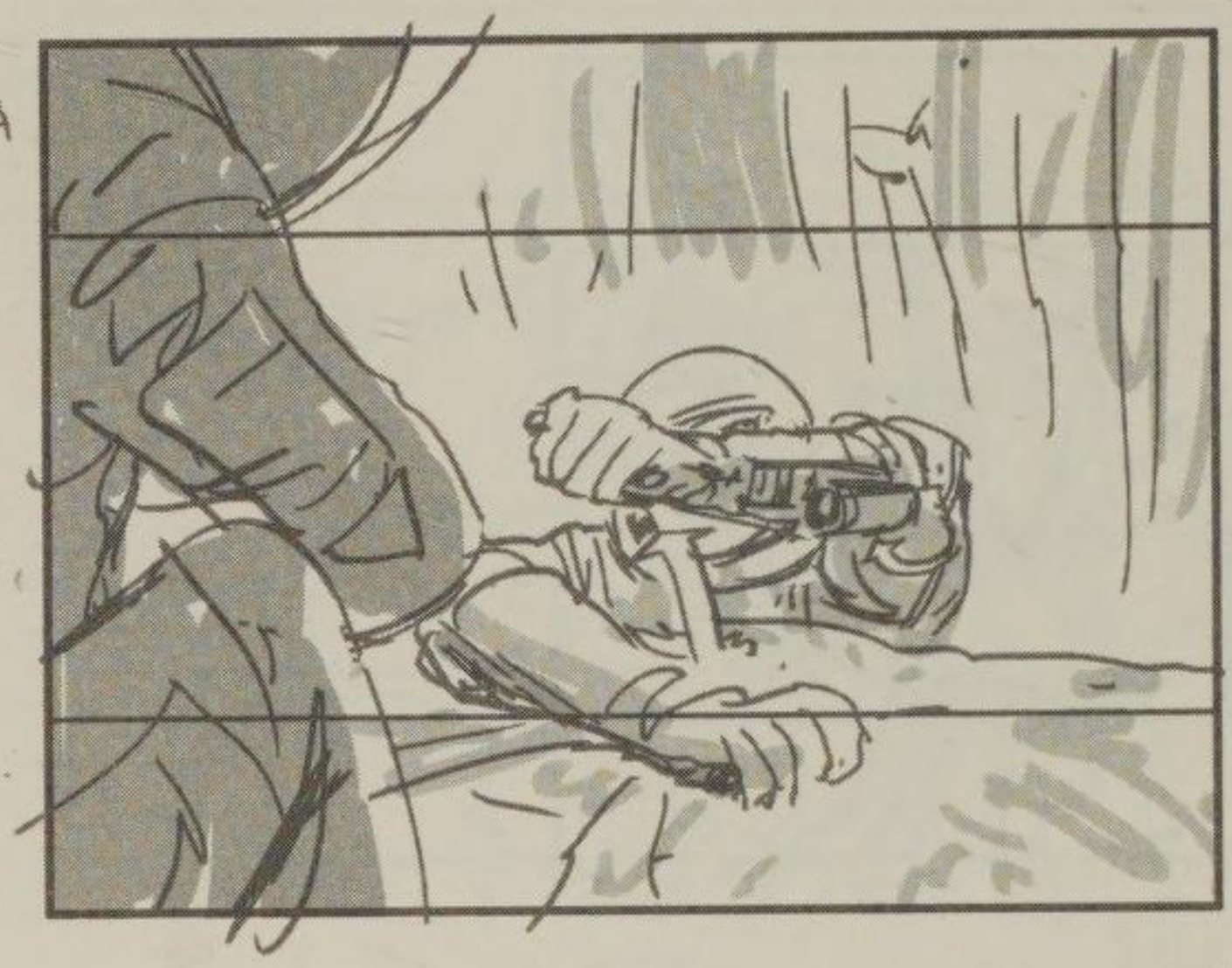


COOPER CLINGS ON.

195-6.

DR. MANN KNEEL DOWN.

195-7A



COOPER RAISES HIS ARM, THE DIRECTION OF HIS ELBOW JET SWIVELS ...

SHOT CONTD

195-7B

AND BLASTS MANN IN THE CHEST WITH THE JET.

195 - 8A

DR. MANN IS KNOCKED OFF HIS FEET.

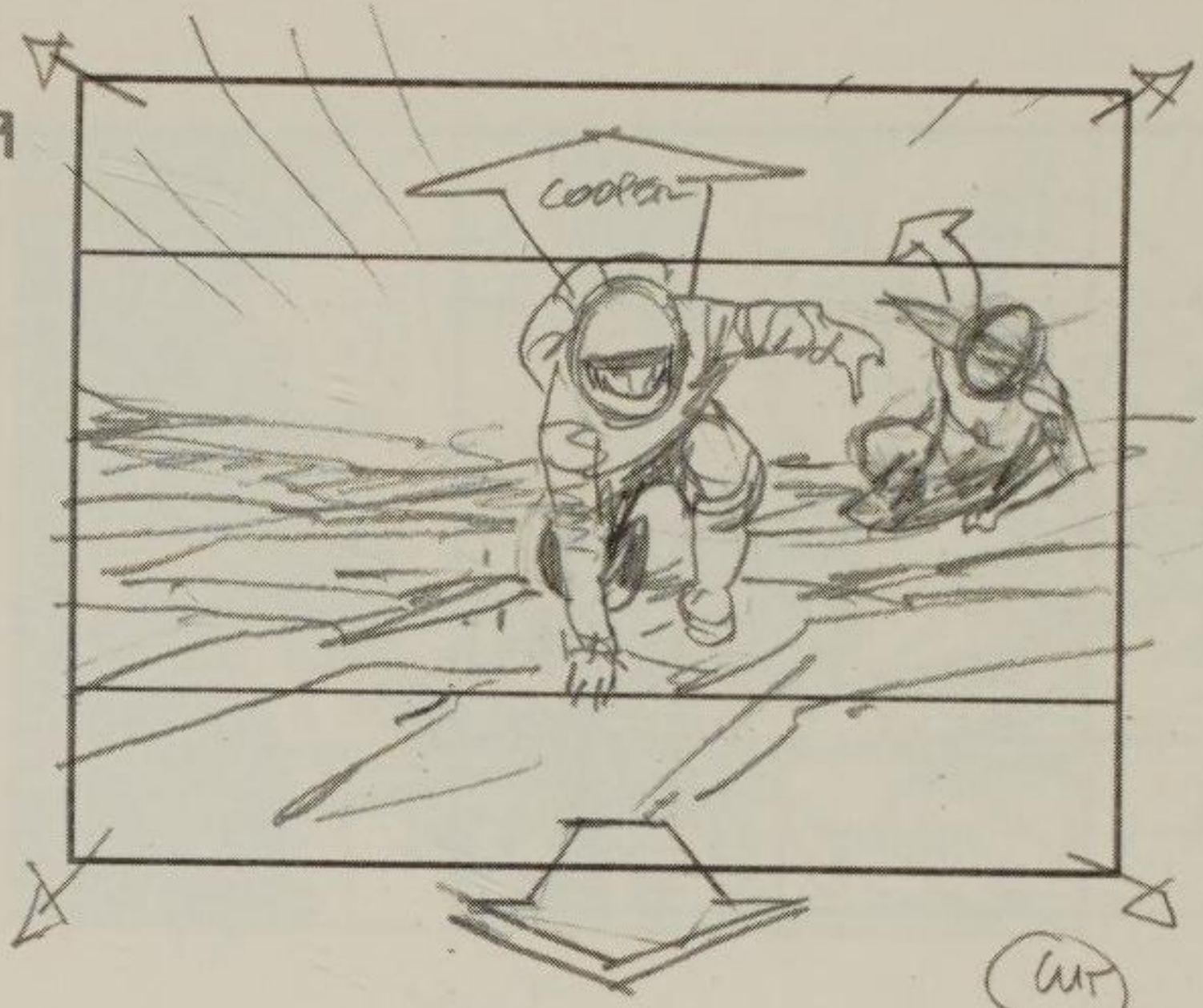
SHOT CONTD

195-8B

COOPER CLIMBS UP...

CUT

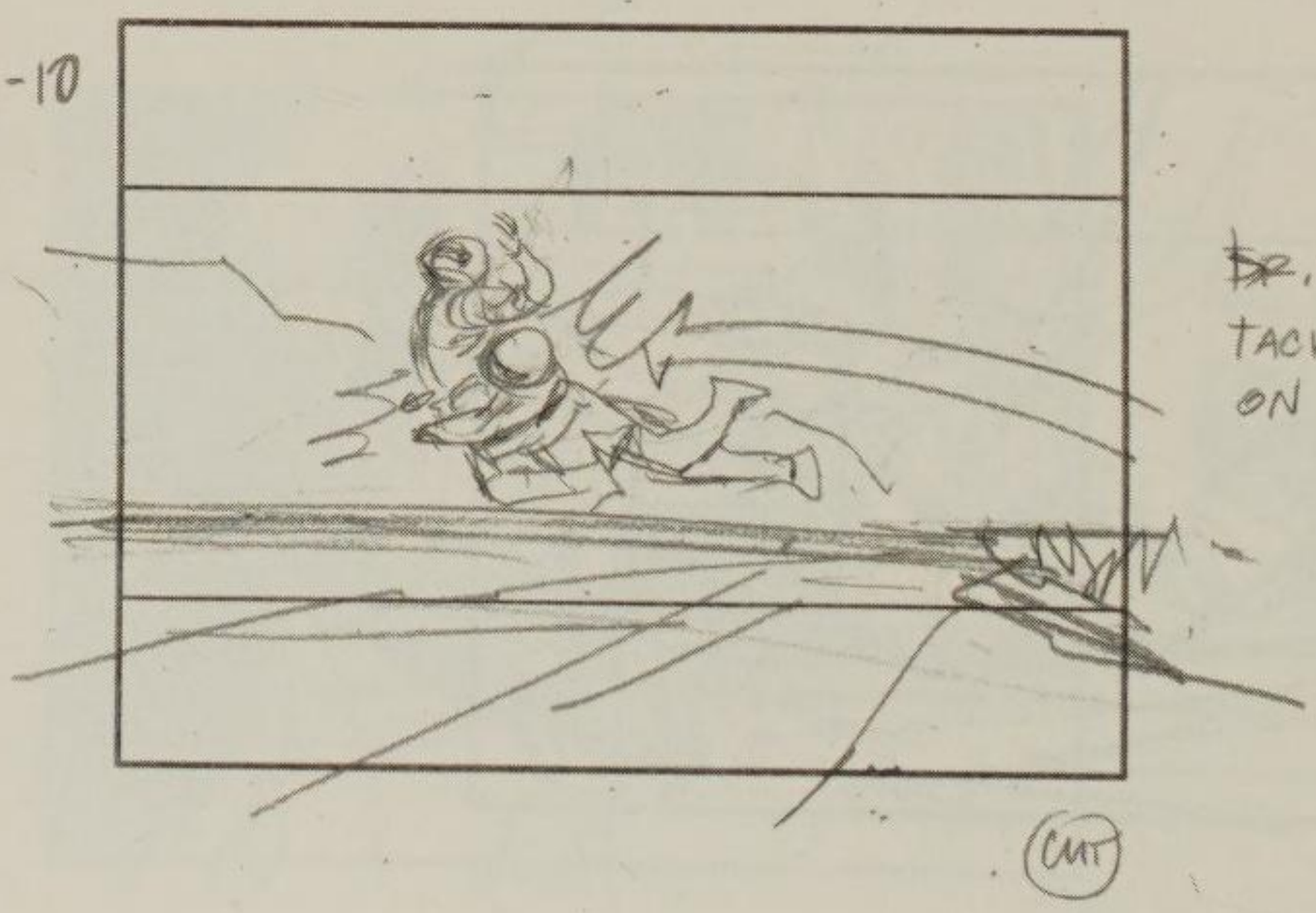
195-9



COOPER SCRAMBLES UP ONTO THE ICE.

CUT

195-10



DR. MANN TACKLES COOPER ON THE ICE

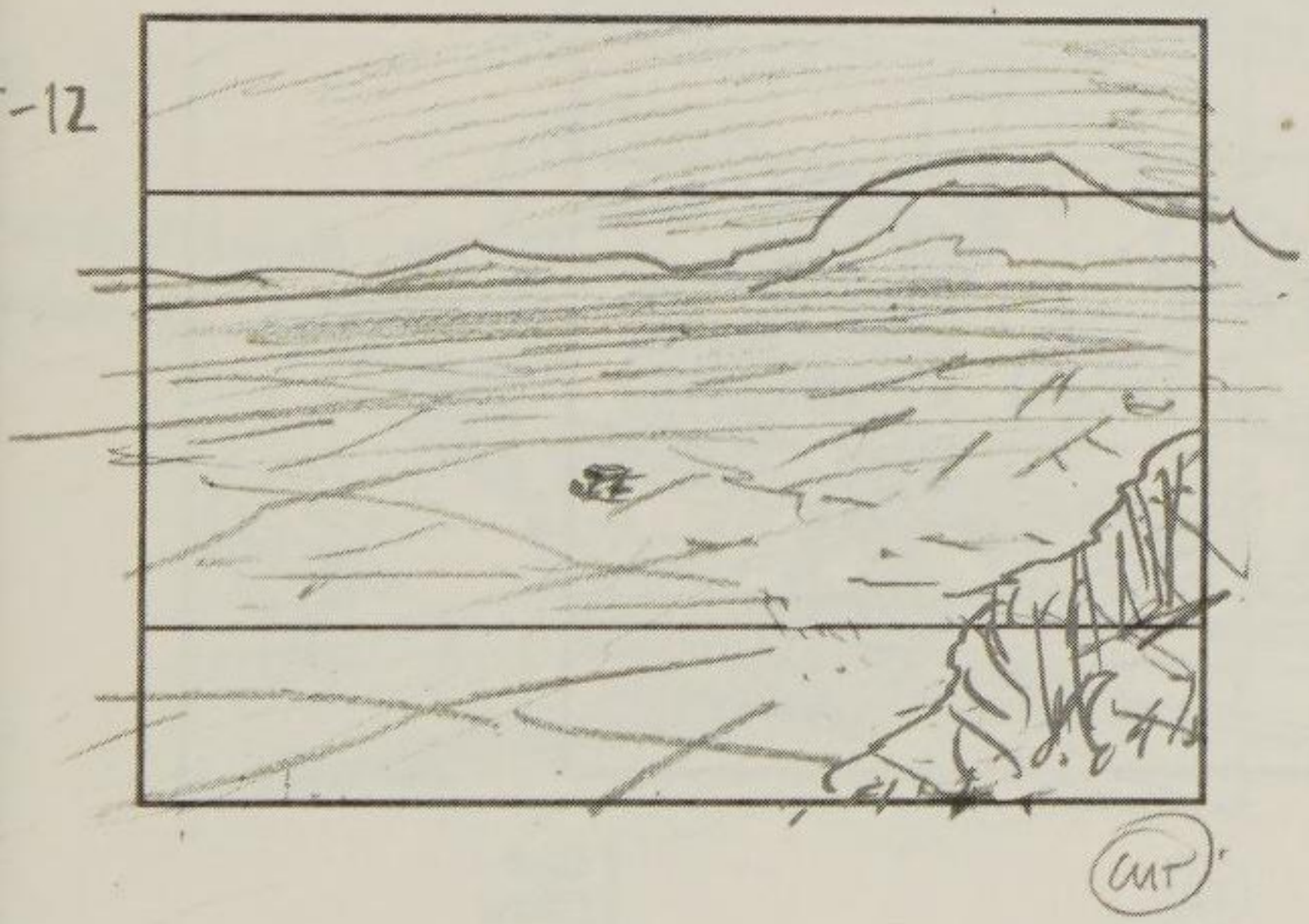
CUT

95-11

THEY GO DOWN, WRESTLING.

CUT

5-12



WIDER, TWO TINY FIGURES IN A VAST LANDSCAPE.

CUT

SCENE # 197

197-1

CUT

COOPER GETS TO HIS FEET

197-2A

DR. MANN LUNGES TOWARD COOPER..

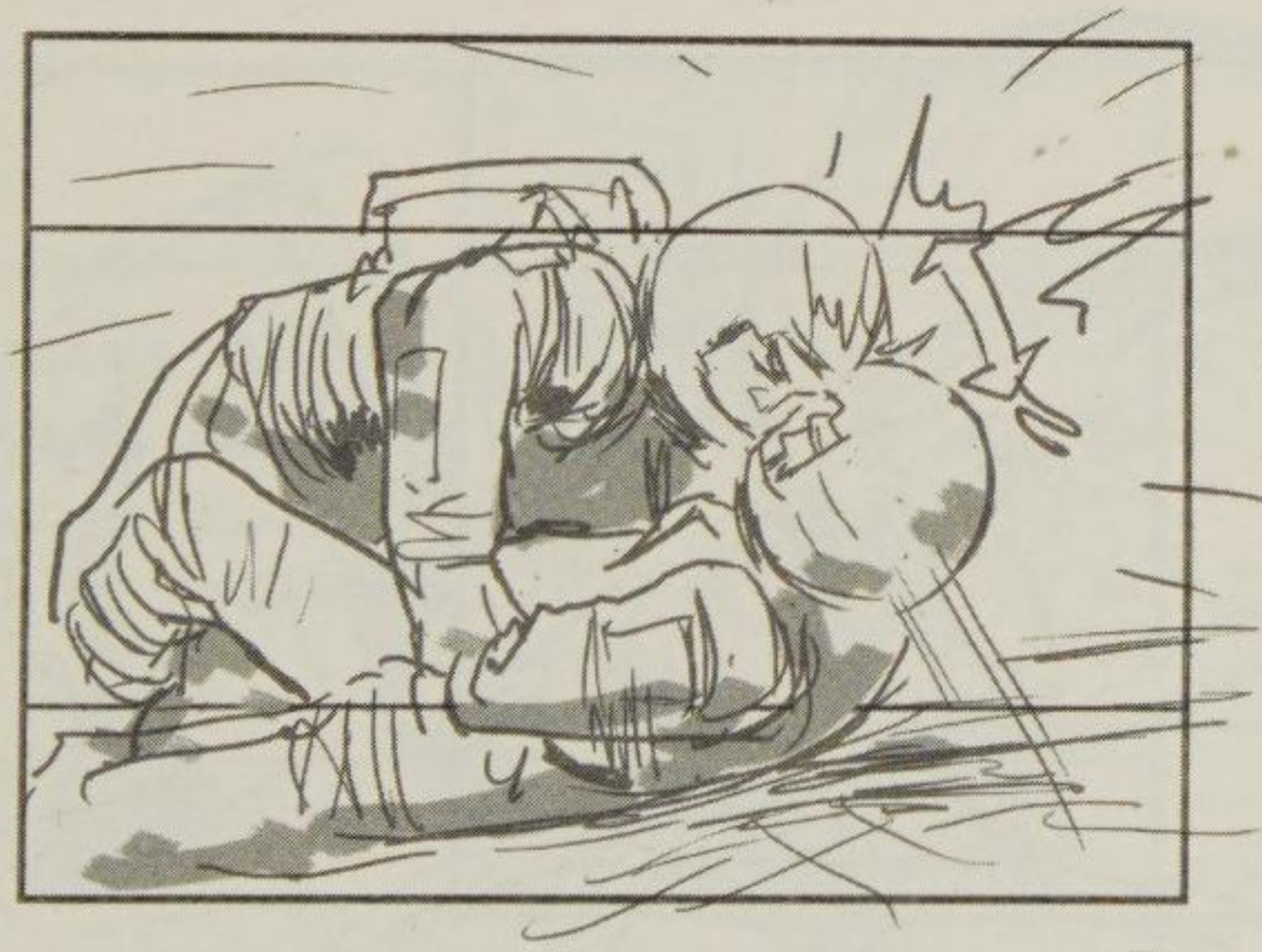
SHOT CONTD

197-2B

COOPER SIDESTEPS AND PINS DR. MANN TO THE GROUND.

COOPER: "STOP THIS!"

197-3

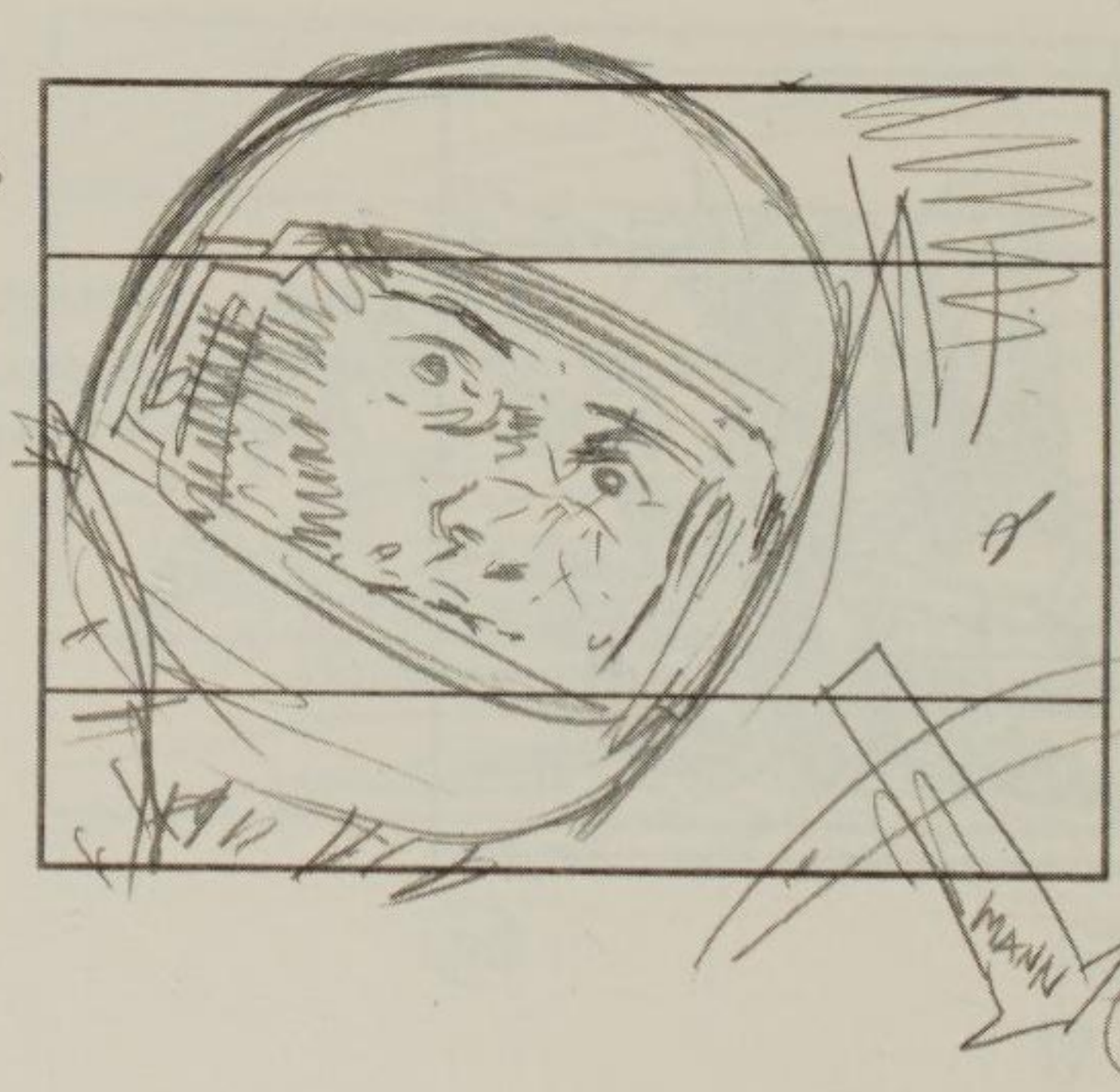


MANN SMASHES COOPER'S FACEPLATE. AGAIN AND AGAIN.

197-4A

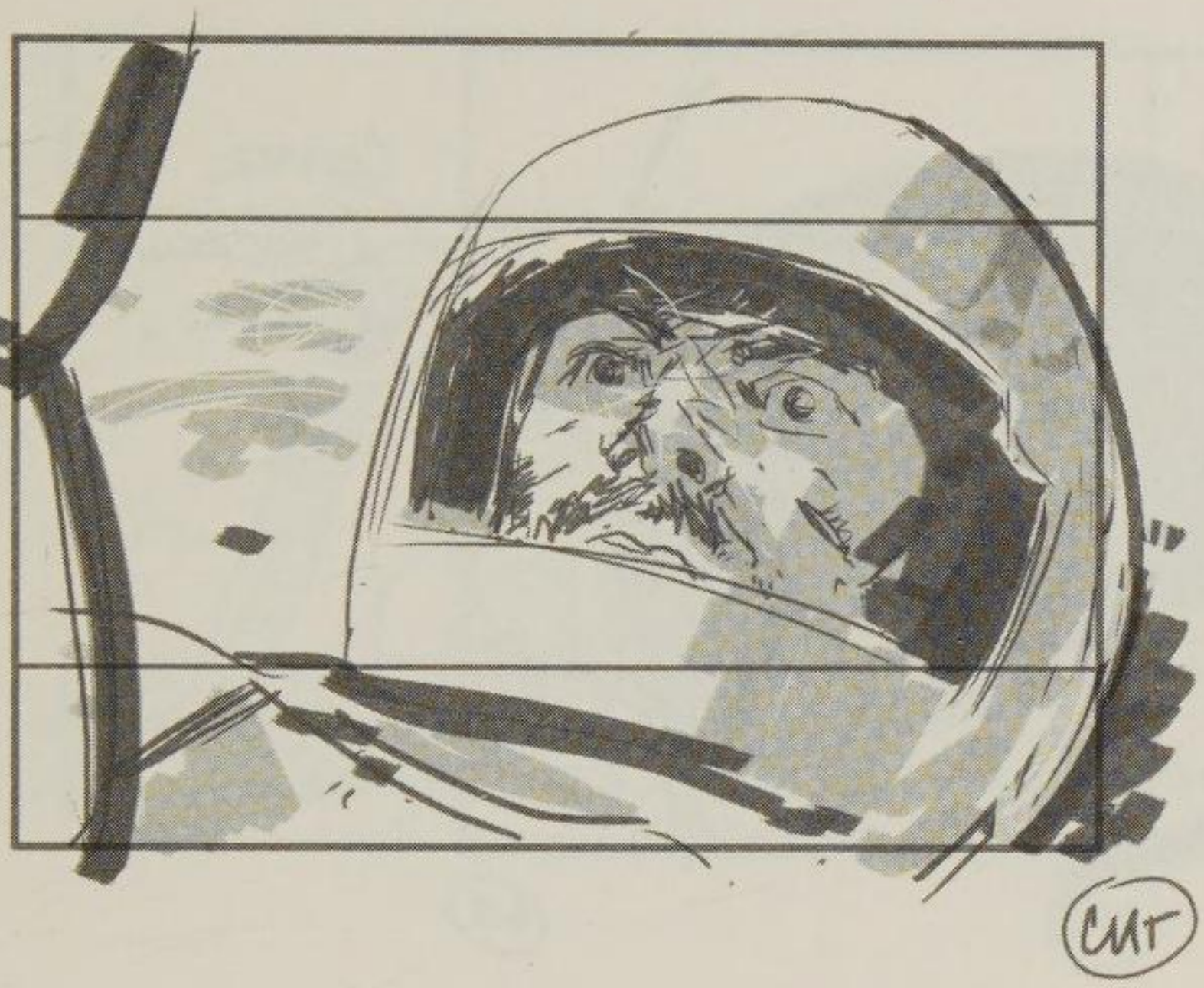
CRASH!

197-4B



TINY FRACTURES FORM ON MANN'S FACE PLATE.

97-5



MANN STOPS - LOOKS UP AT COOPER - TINY FRACTURES ON HIS FACE PLATE.

MANN: "BEST ODDS I'VE HAD IN YEARS."

97-6

197-7

COOPER.
A SICKENING
CRACK.

CUT

197-8

COOPER ROLLS
OFF DESPERATELY
TRYING TO PLUG
THE CRACK.

CUT

17-9

MANN RISES. CHECKS HIS HELMET - BENDS DOWN TO LOOK AT COOPER.

DR: MANN:
"PLEASE DON'T JUDGE ME. COOPER, YOU WERE NEVER TESTED LIKE I WAS - FEW MEN HAVE BEEN."

CUT

SCENE # 199

99-1

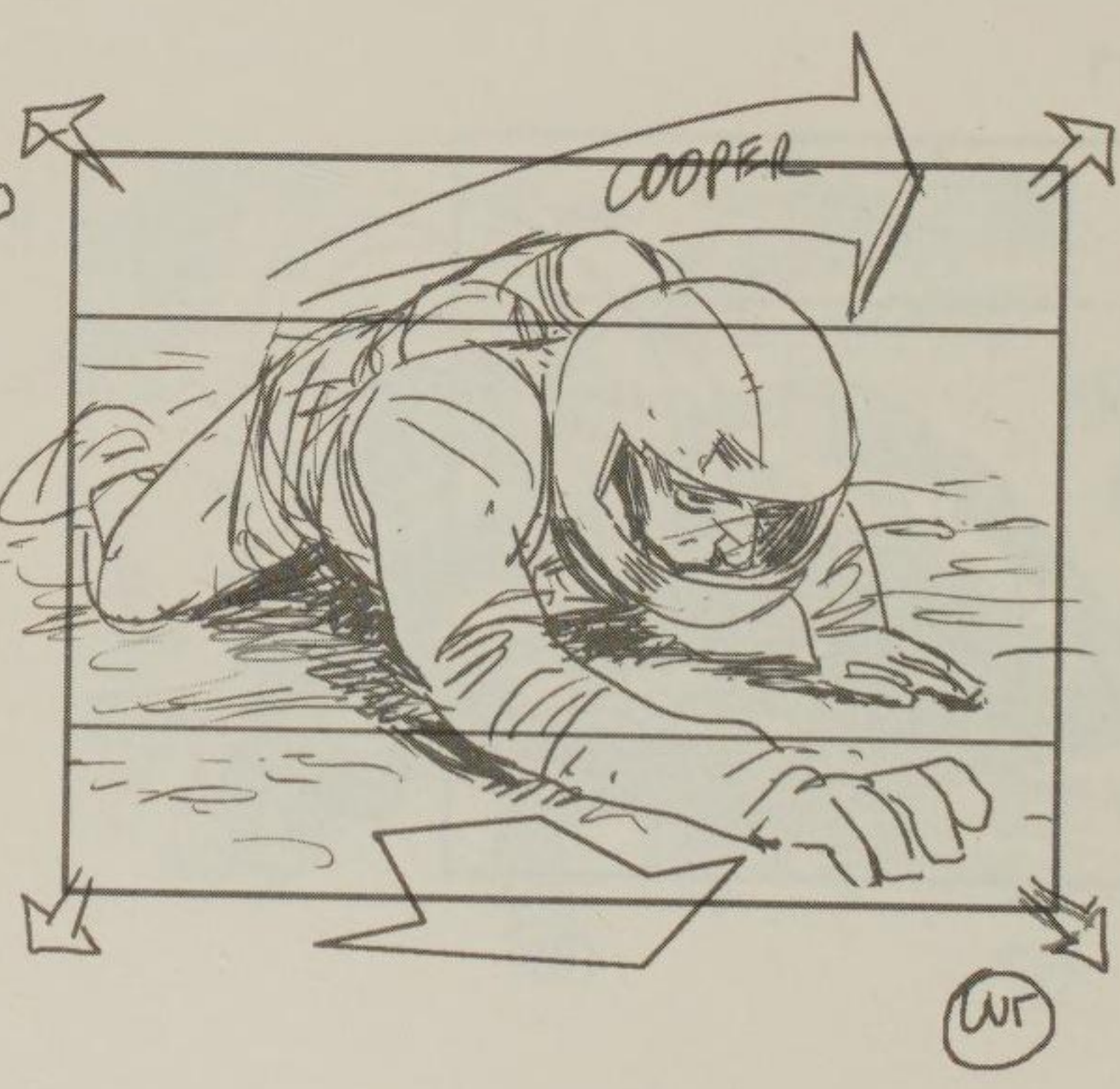
CUT

SCENE # 199

199-2

MAIN MOVES AWAY.

199-3



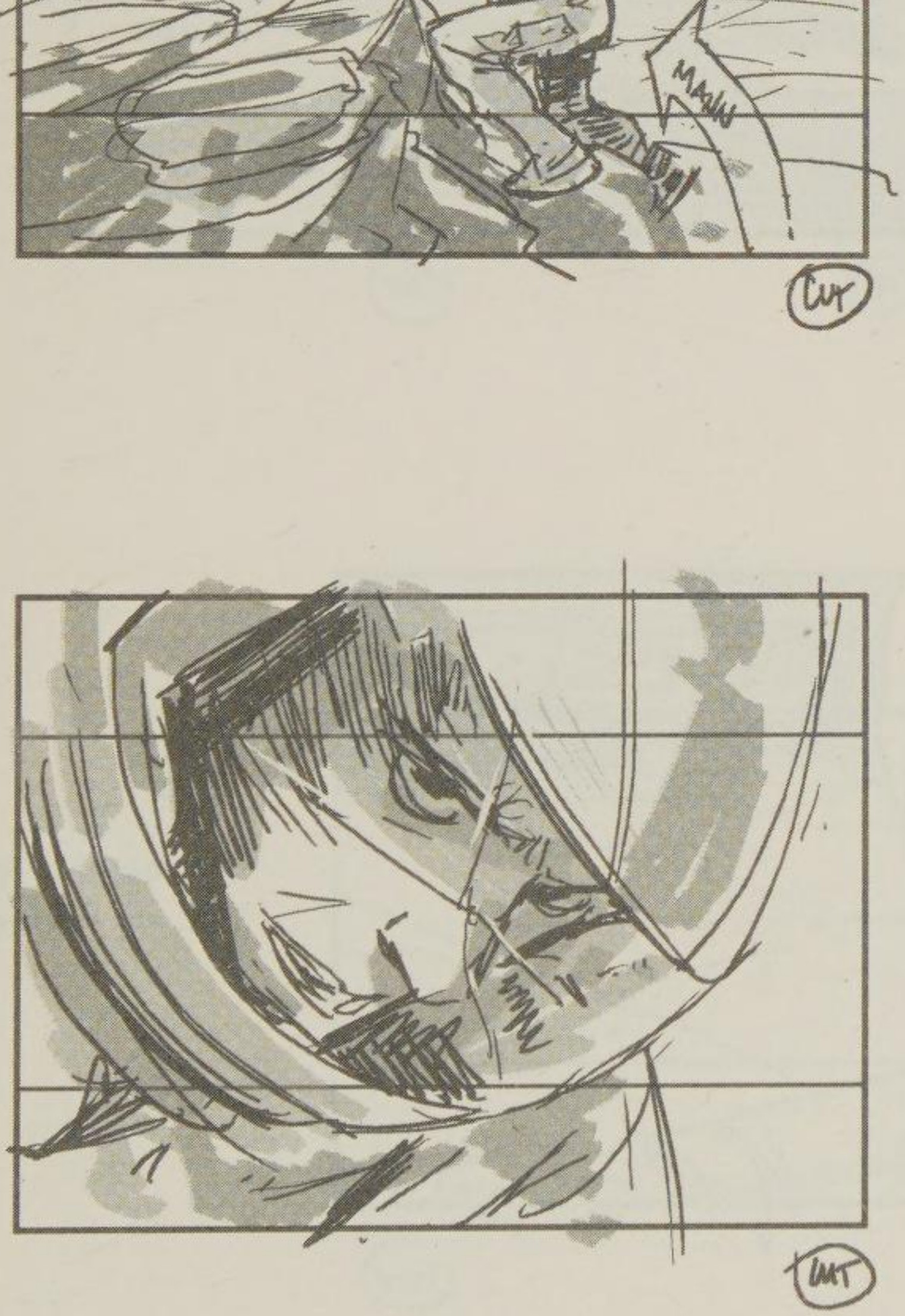
COOPER CRAWLS.

PAGE 42

-4

MANN CLIMBING ONTO A LEDGE.

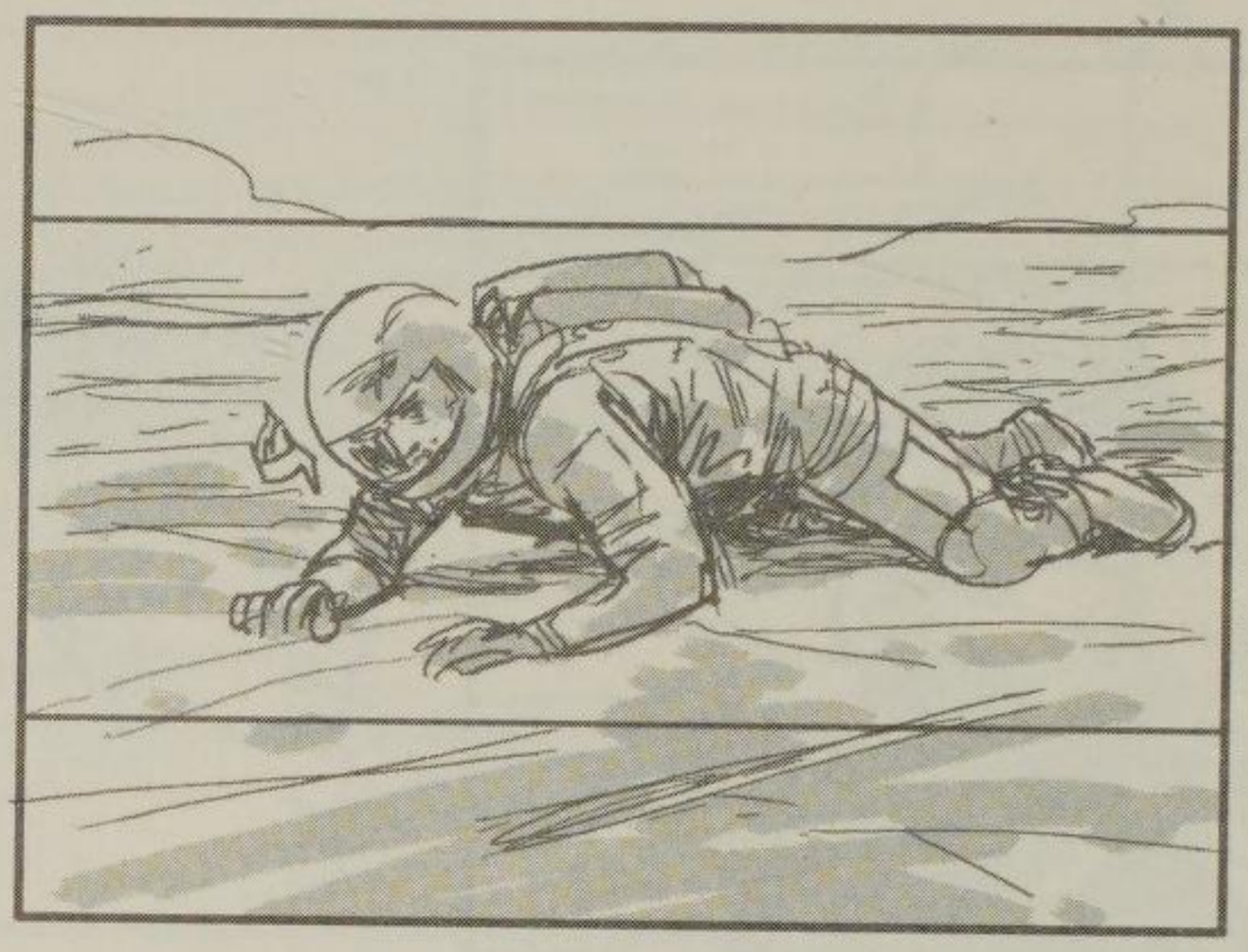
-5



CLOSE ON COOPER.

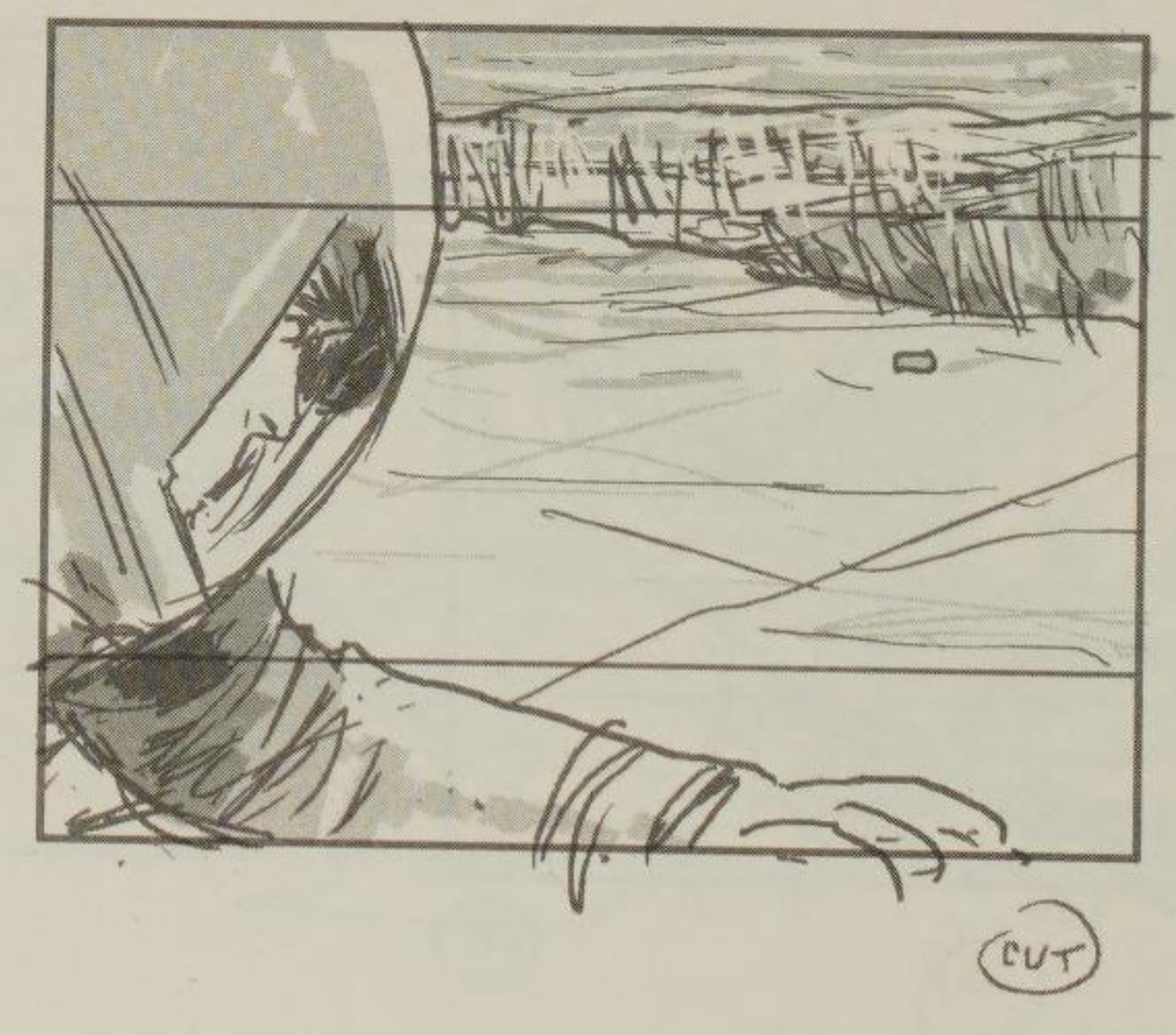
MANN (RADIO): INTO THAT GOOD NIGHT."

199-6



COOPER LOOKS AROUND.

199-7



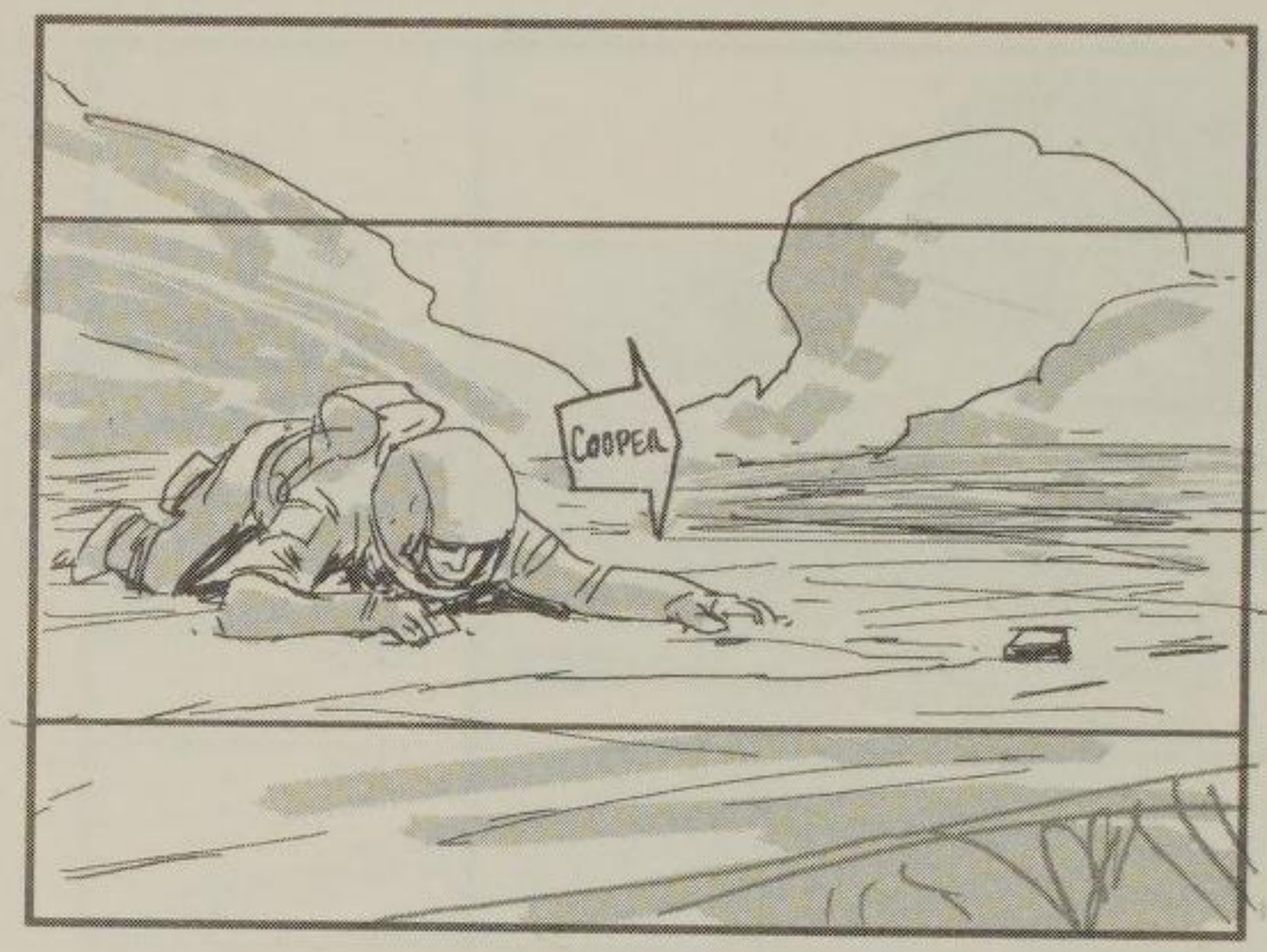
PAST COOPER TO THE TRANSMITTER.

199-B

CLOSE ON THE TRANSMITTER IN THE F.G.

SCENE # 201

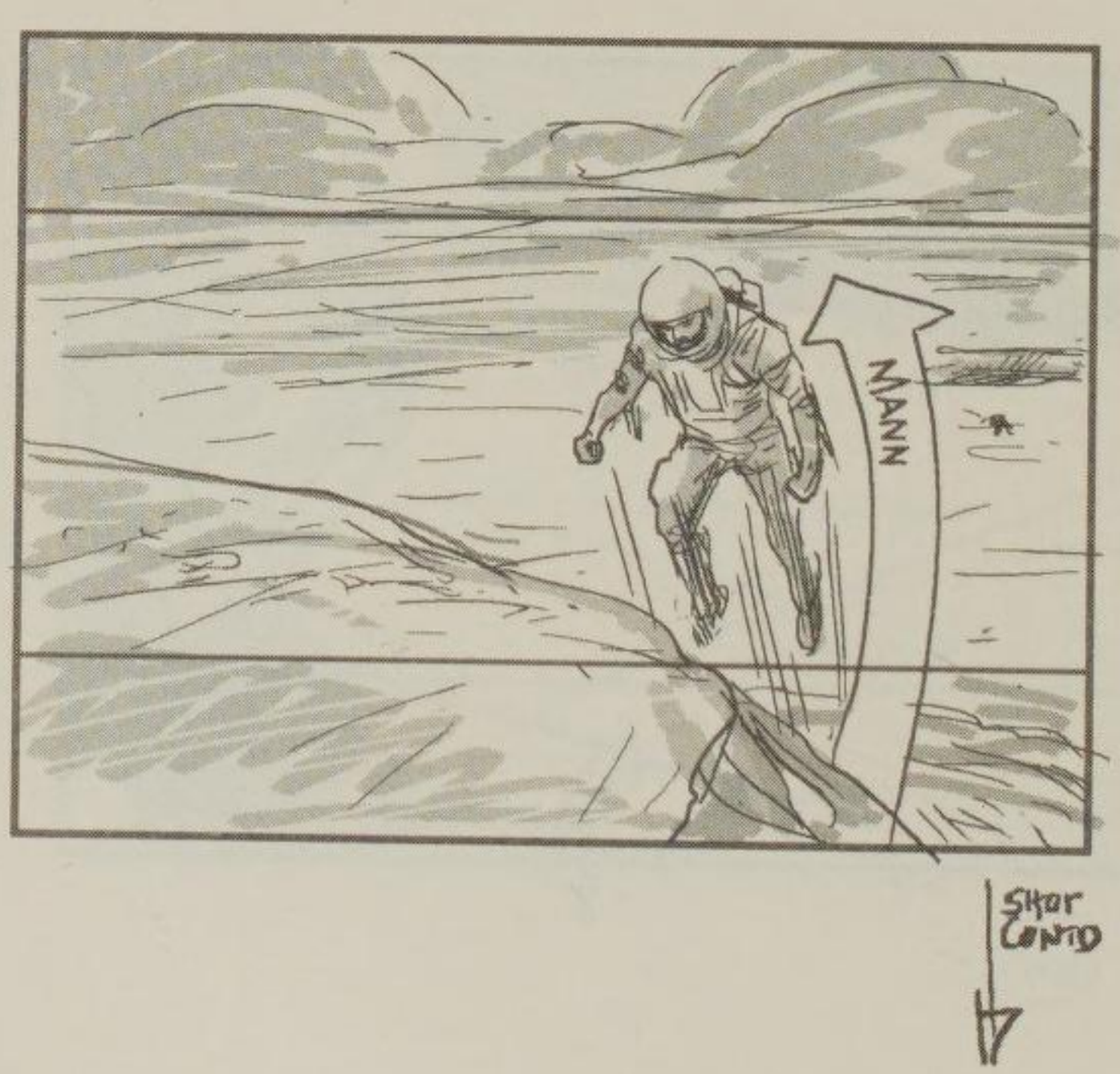
201-1



COOPER CRAWLS TOWARD THE TRANSMITTER.

LVT

201-2A



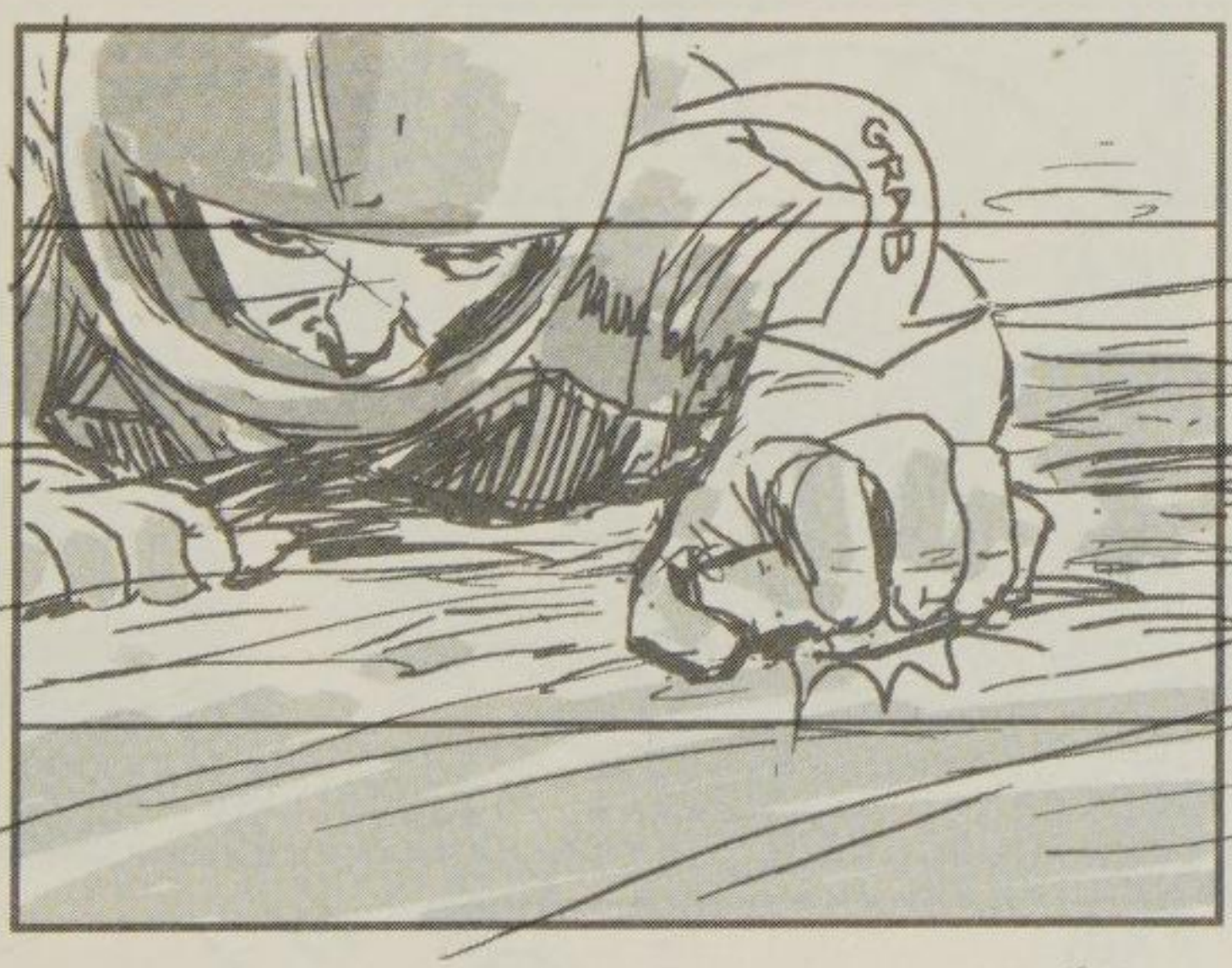
MANN JUMPS/JETS UP...

SHOT CONTD

01 - 20

MANN TURNS AND EXITS.

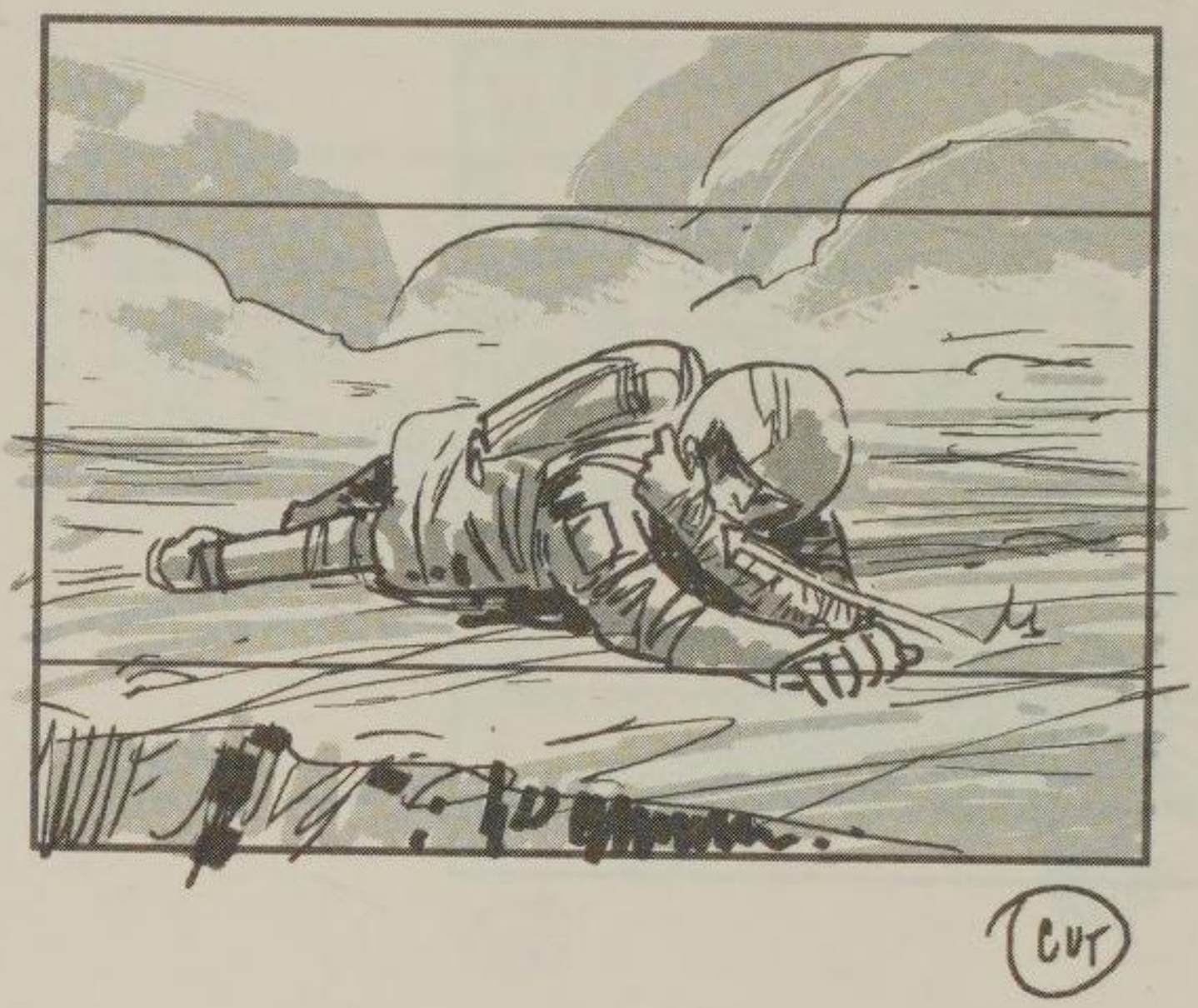
01 - 3



COOPER GRABS THE TRANSMITTER.

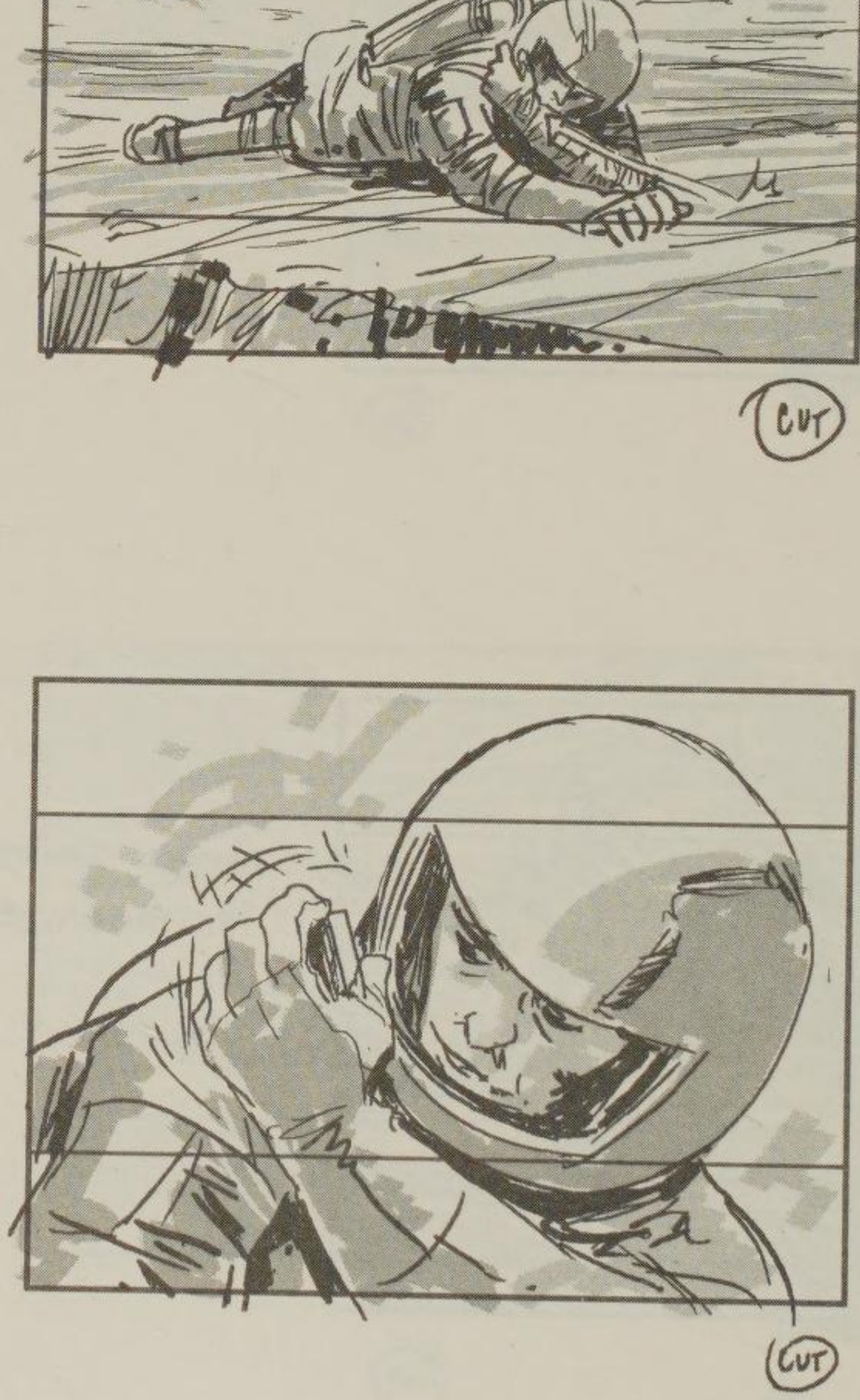
CUT

201-4



COOPER PICKS UP THE TRANSMITTER. TRIES TO CONNECT IT.

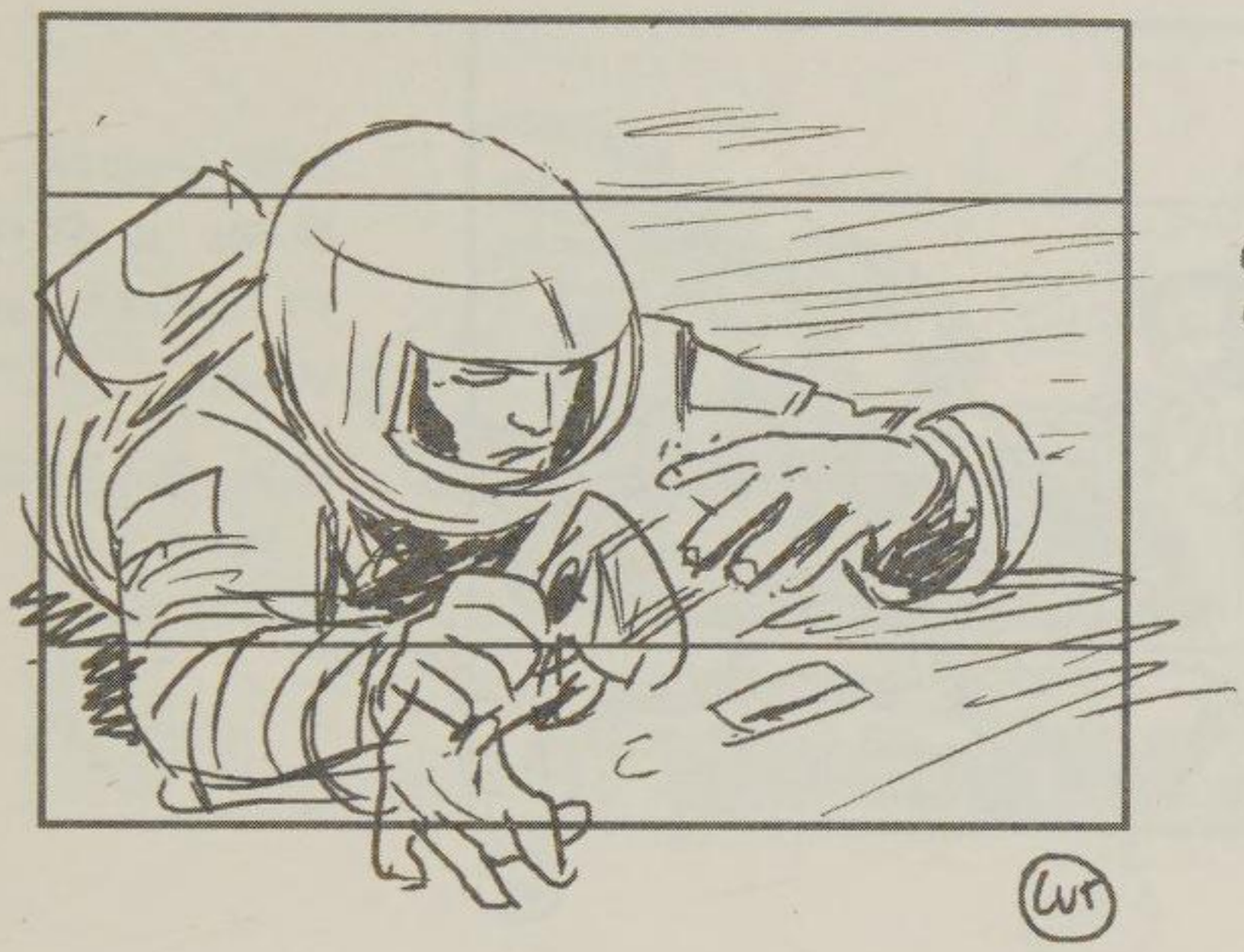
201-5



COOPER TRIES TO CALM HIS TREMBLING HAND.

PAGE 49

91-5



COOPER PULLS HIS GLOVE OFF.

CUT

91-6

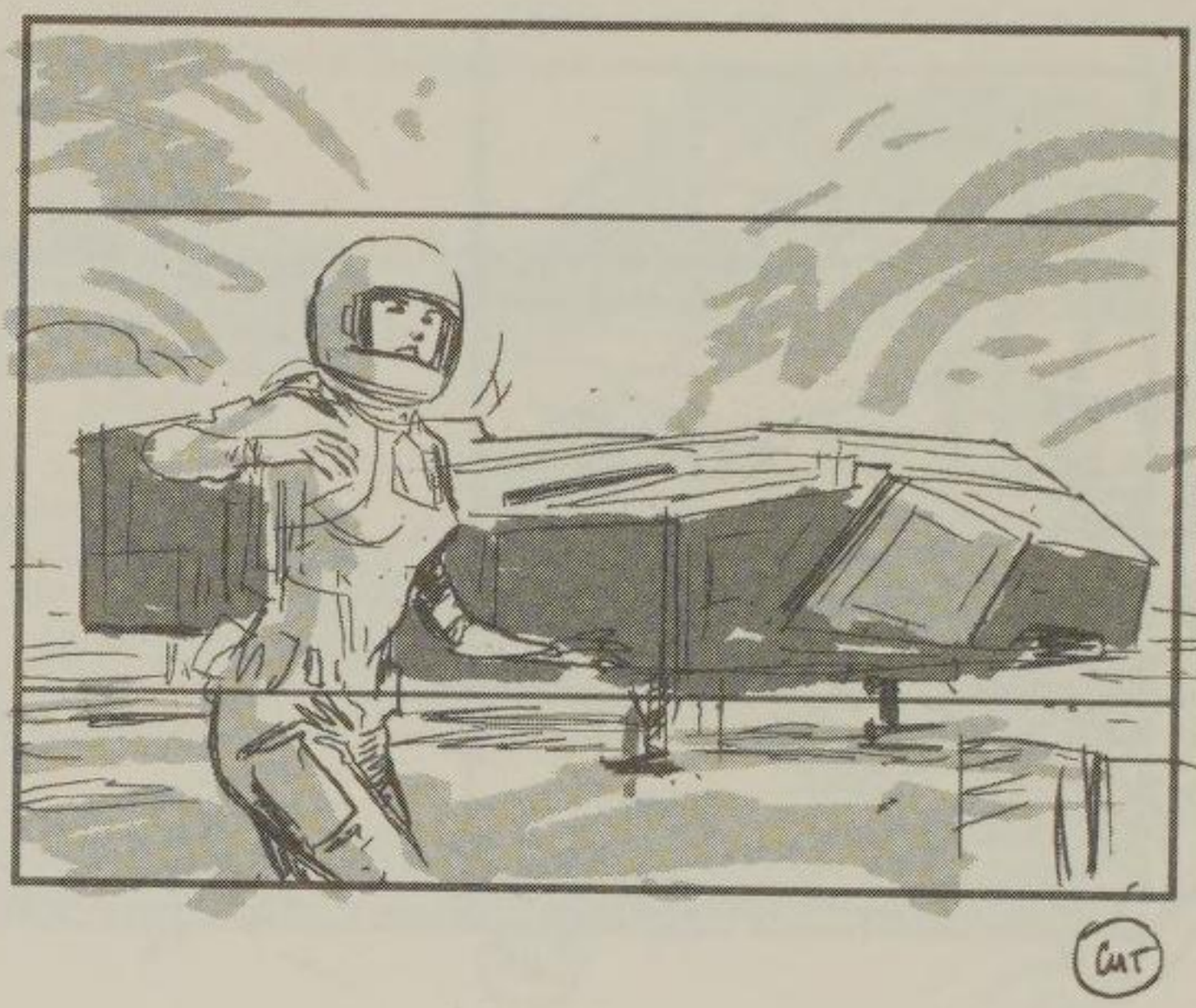
COOPER CONNECTS THE TRANSMITTER.

COOPER: "BRAND!"

CUT

SCENE # 202

202-1



EXT. LANDER.
BRAND IS STARTLED BY COOPER'S RASPING VOICE.

COOPER (RADIO): "HELP...ME... HELP..."

SCENE # 204

204-1

INT. LANDER COCKPIT.
BRAND JUMPS IN.
ENGINES ARE ALREADY FIRING.

4-2

EXT. THE LANDER IS LIFTING OFF.

SCENE # 205

205-1

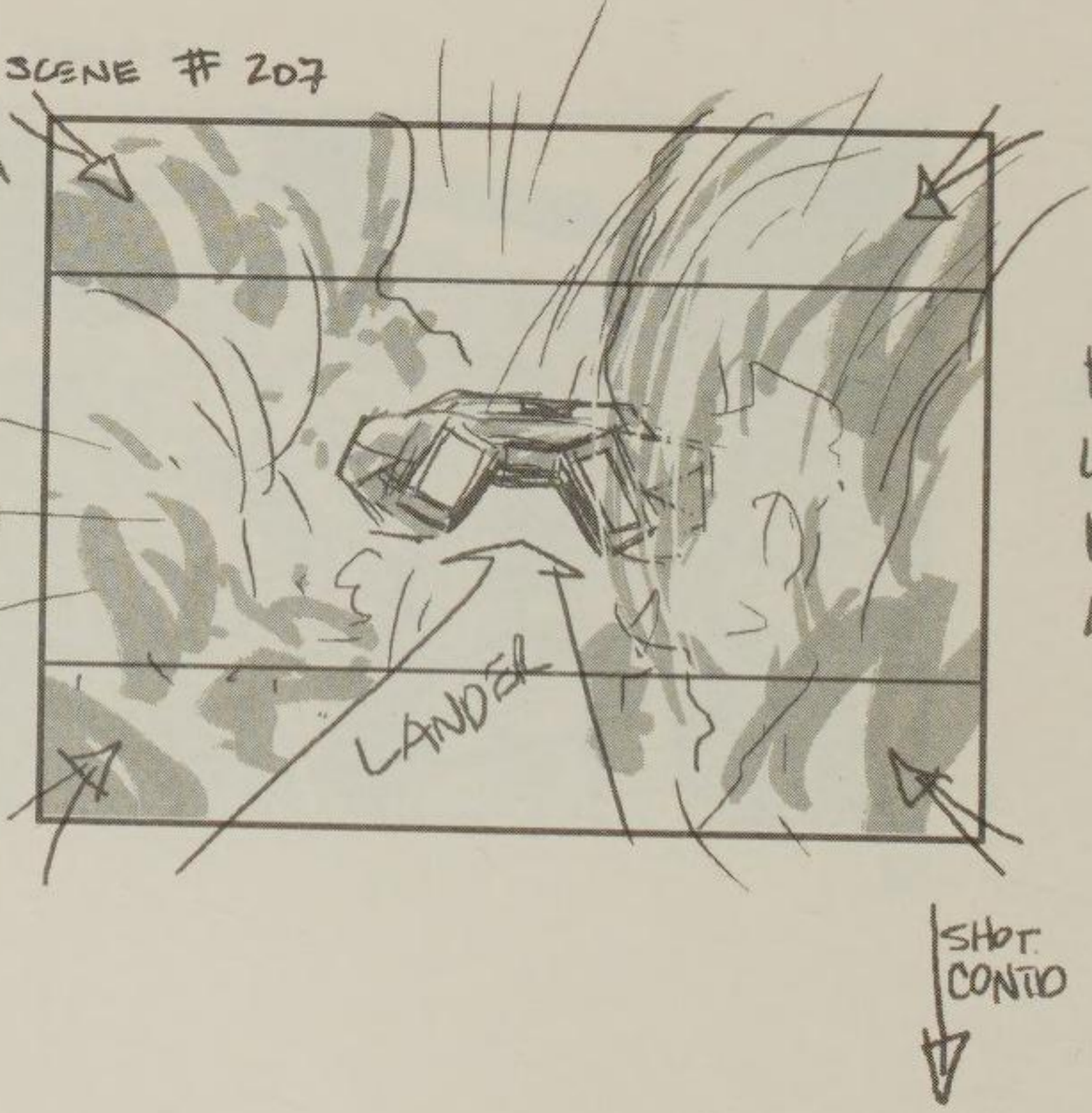
COOPER GASPS...

COOPER: 'NO AIR...

CUT

SCENE # 207

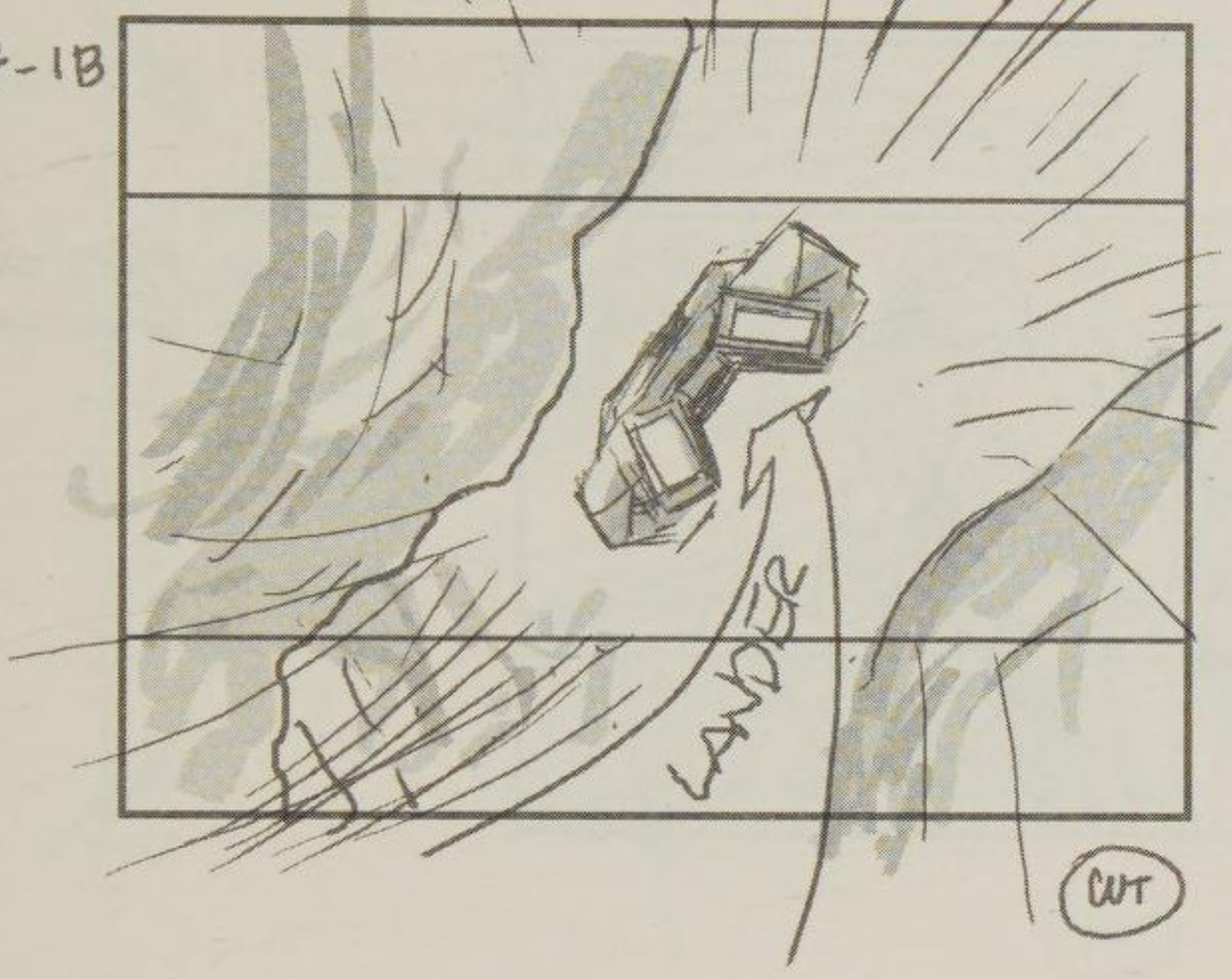
207-1A



FOLLOWING THE LANDER AS IT PUSHES THROUGH A CLOUD...

SHOT CONTD

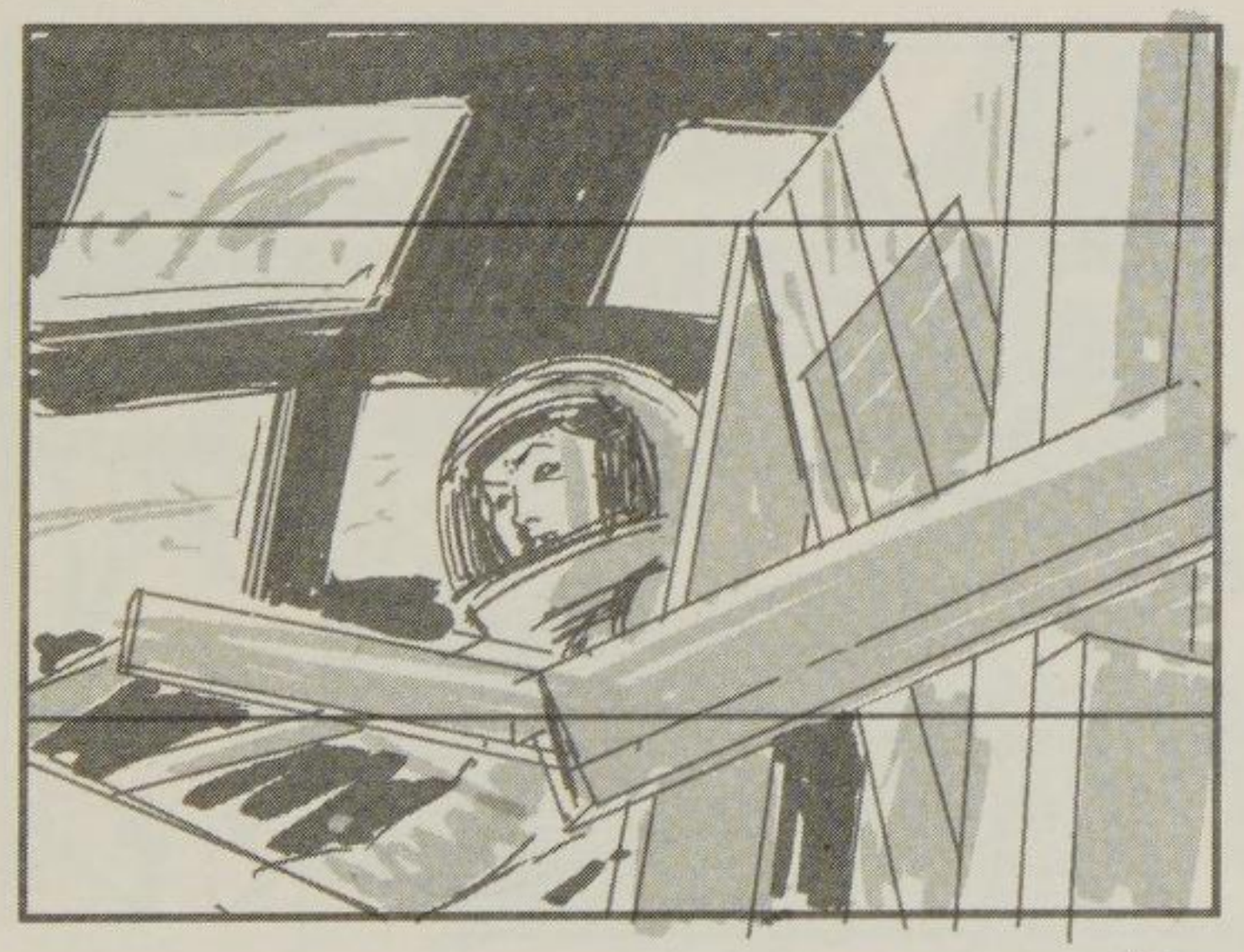
207-1B



THEN DODGES ANOTHER CLOUD.

SCENE # 208

208-1



BRAND WATCHES CASE FLY.

CUT

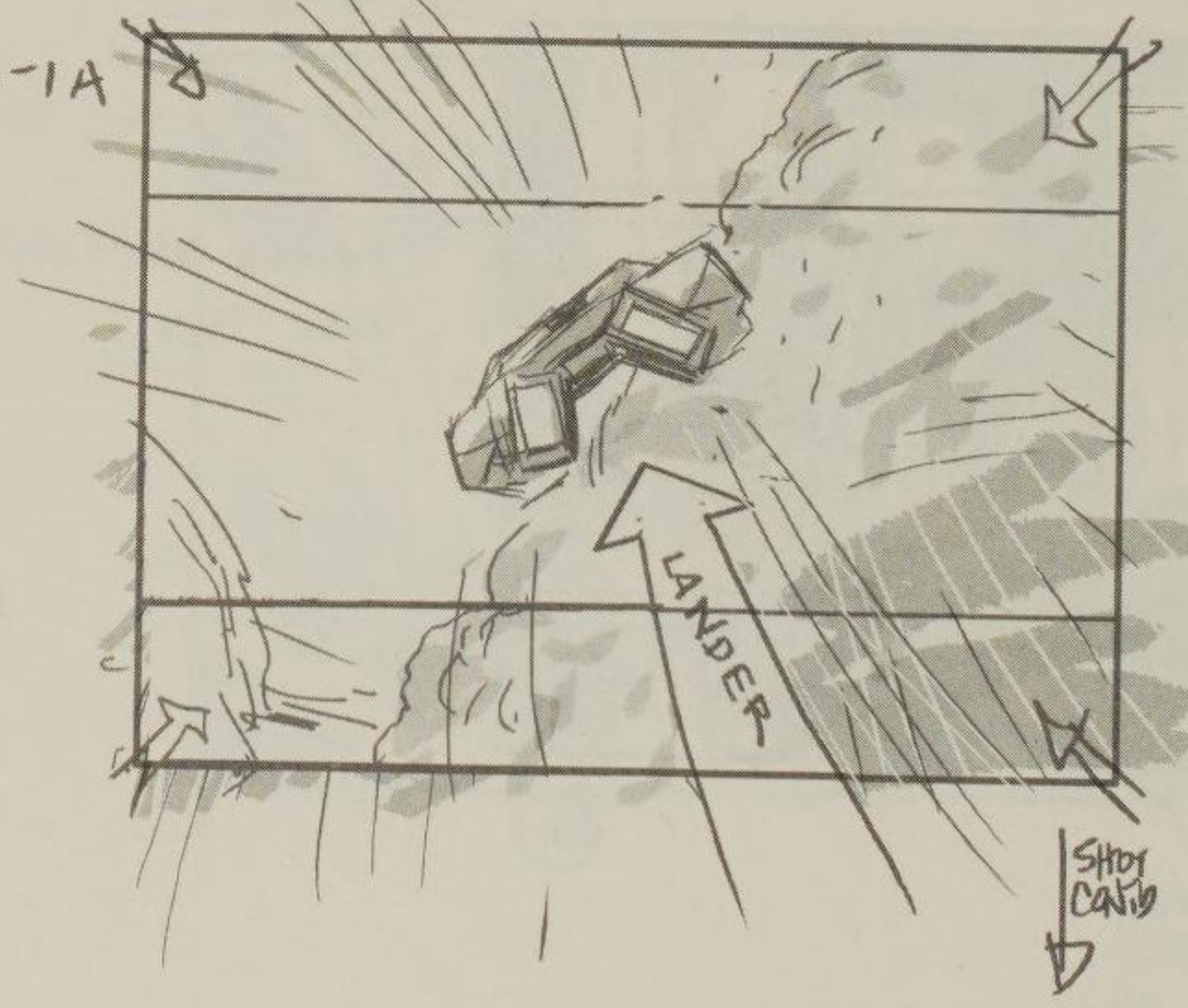
SCENE # 211

211-1

COOPER FLIPS OVER STARING SKYWARD.

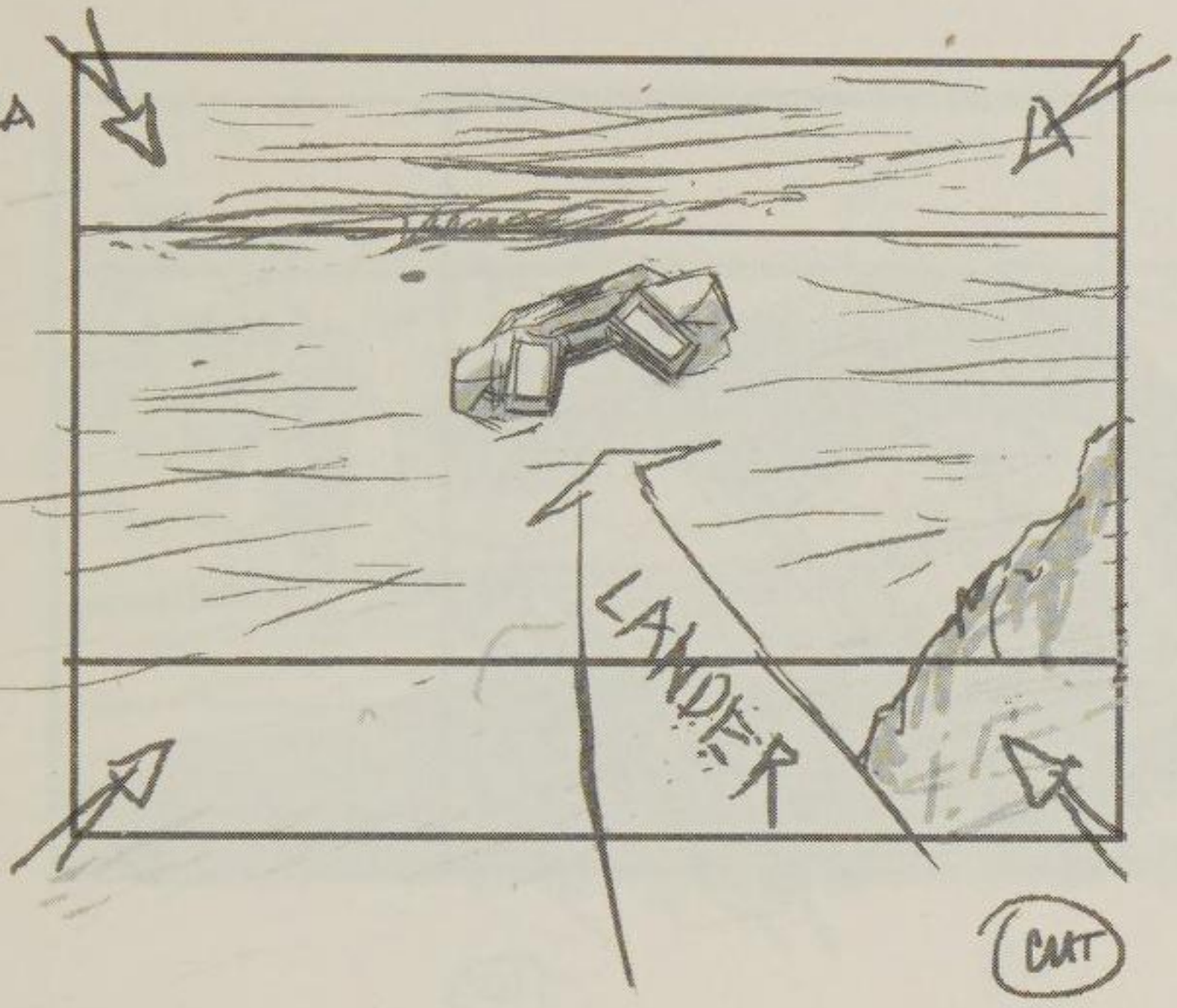
SCENE # 213

213-1A



THE LANDER SWOOPS AROUND A TOWERING CLOUD...

13-2A



REVEALING THE ICE FIELDS.

SCENE # 114

4-1

BRAND POINTS.

BRAND: "I SEE HIM!"

SCENE # 216

216-1

COOPER.

CUT

216-2

BRAND LEAPS FROM THE HOVERING LANDER.

CUT

6-3

BLAND RUNS TOWARD COOPER. LANDER HOVERS IN THE B.G.

CUT

216-3

BRAND RIPS OFF COOPER'S HELMET AND PUTS AN OXYGEN MASK ON HIM.

CUT

216-4

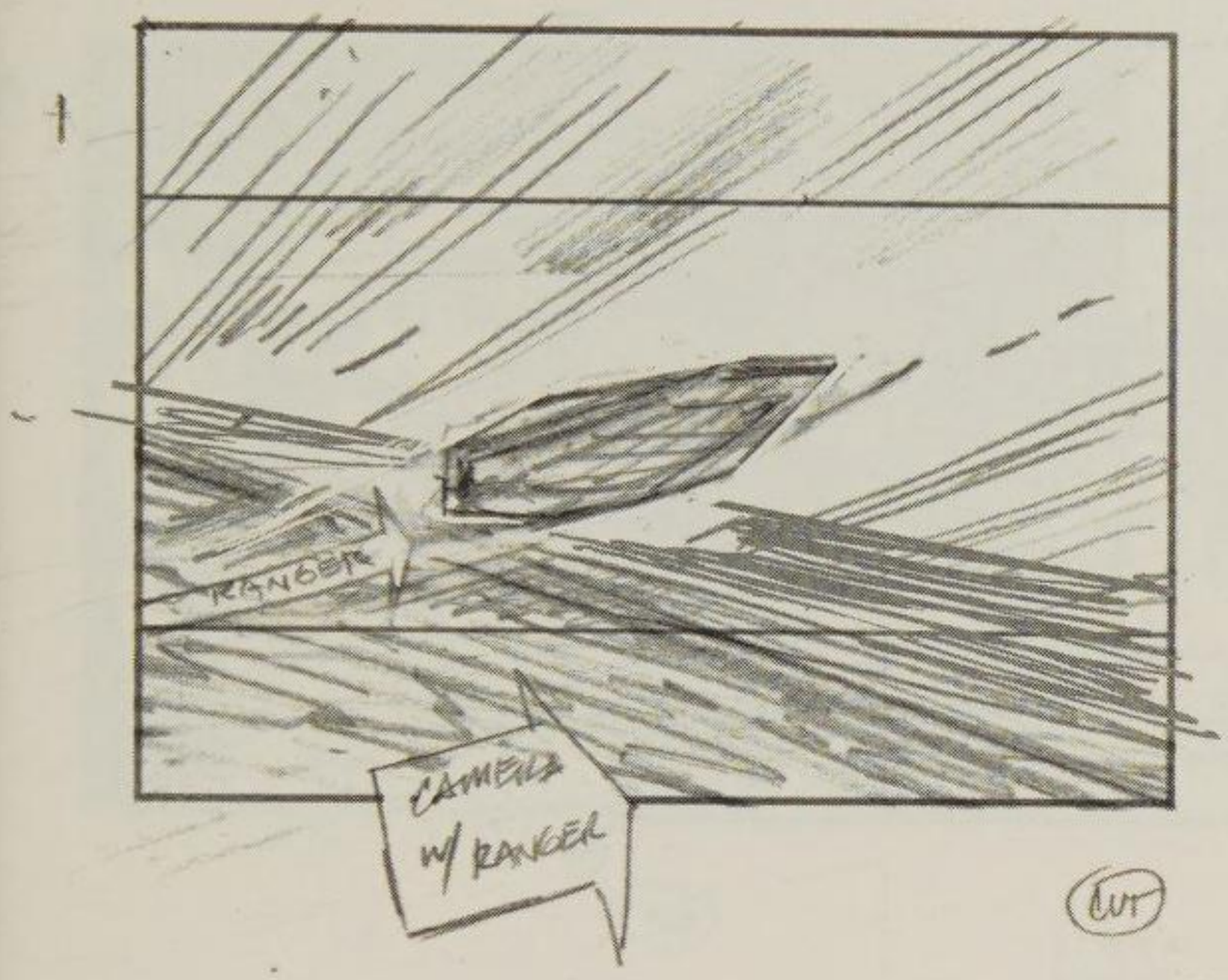
BRAND REACHES FOR HER LONG RANGE TRANSMITTER.

CUT

DR MANN FAILS TO DOCK

DR MANN FAILS TO DOCK 5.13.13 PAGE 1

1



EXT. STRATOSPHERE.
RANGER ROCKETS UPWARD.

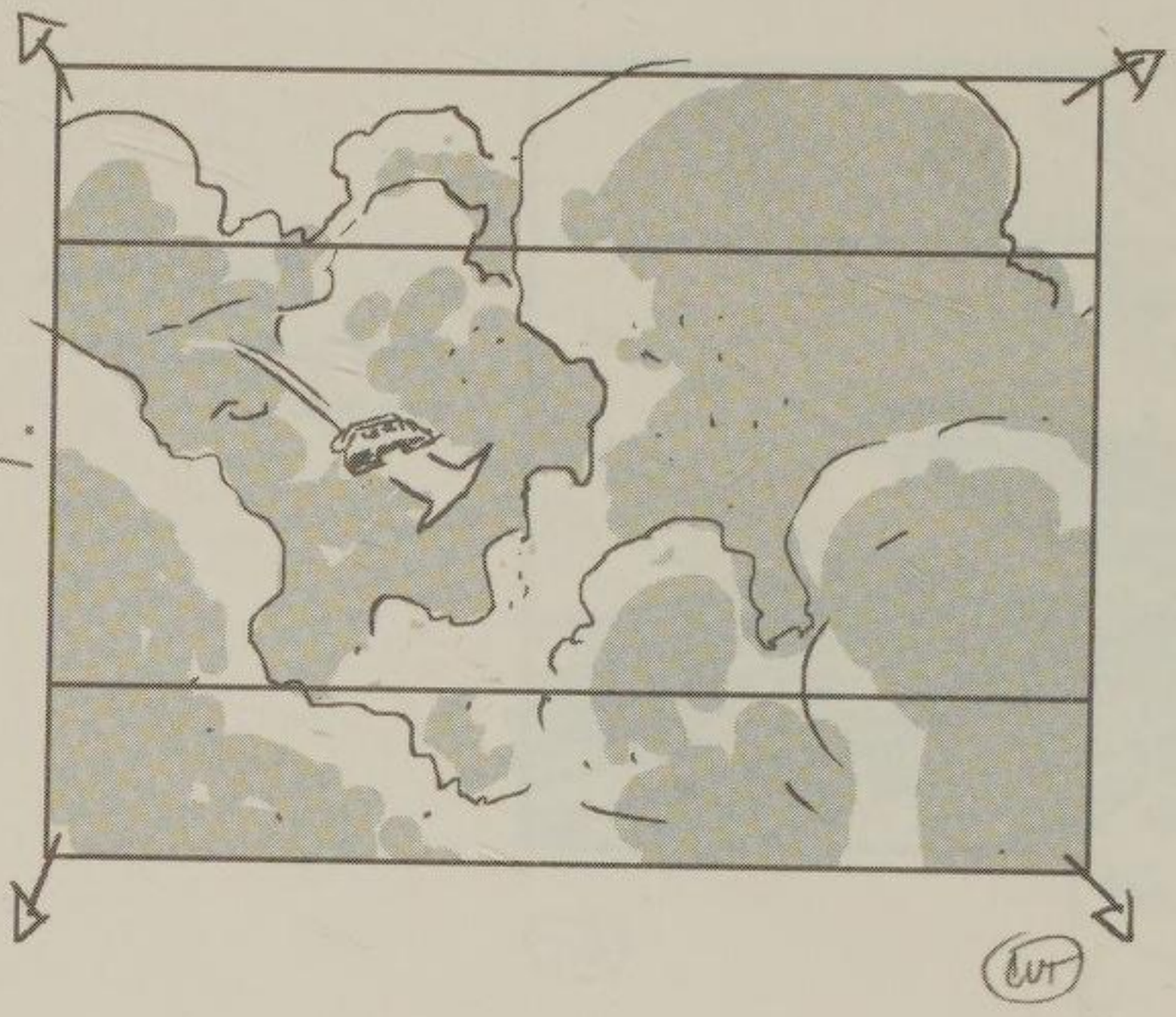
CUT

2

INT. RANGER
OVER DR. MANN AS
HE PILOTS THE RANGER
UP INTO THE
STRATOSPHERE

CUT

3



LANDER 2 MAKES IT'S WAY UP THROUGH THE ICE CLOUDS

CUT

4

INT. LANDER 2 COCKPIT.

COOPER: "DR. MANN, 2" PLEASE RESPOND."

CASE: "HE DOESN'T KNOW THE ENDURANCE DOCKING PROCEDURE."

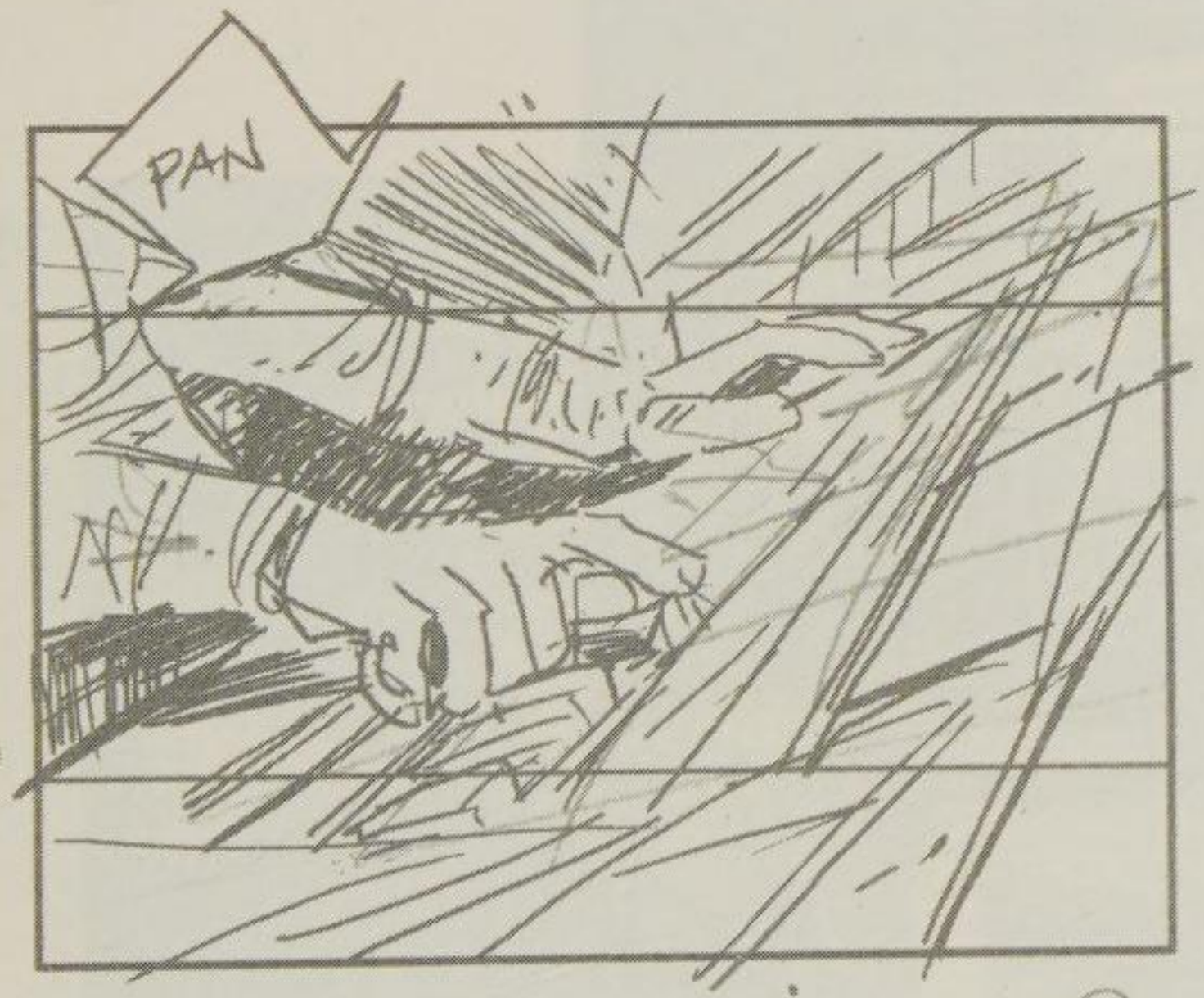
CUT

5A

INT. DR. MANN HEARS COOPER – IGNORES HIM. LOOKS AT...

SLOT CAMERA

5B



NAVIGATION COMPUTER.

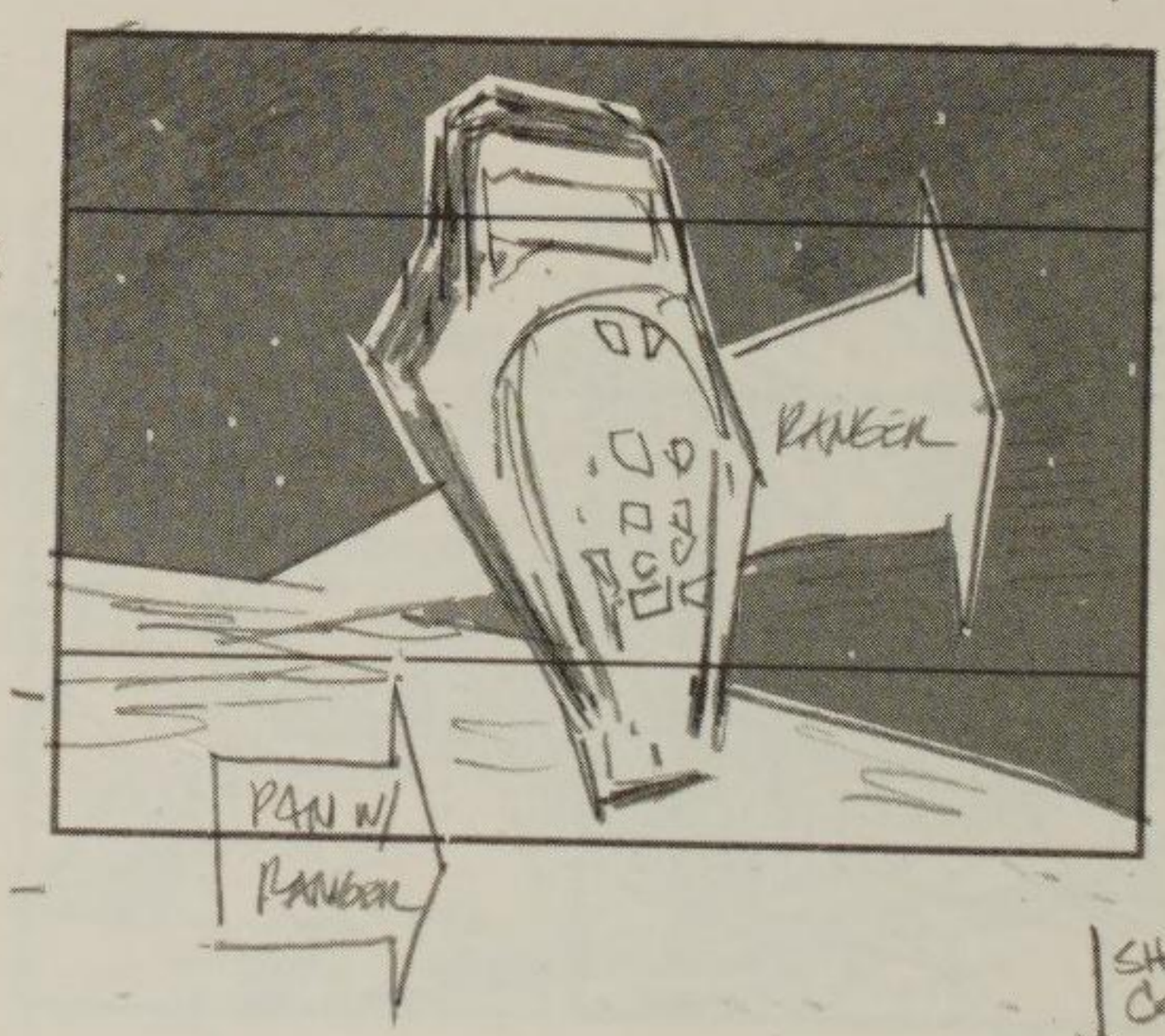
CUT

6A

RANGER IN ORBIT...

SLOW CAMERA

6B



PAN W/ IT...

SLOW CAMERA

6.1A

NT. RANGER AS THE SHIP ROTATES AROUND MANN...

THERE IS A SECOND CONTROL PANEL WHICH STARTS ABOVE HIS HEAD...

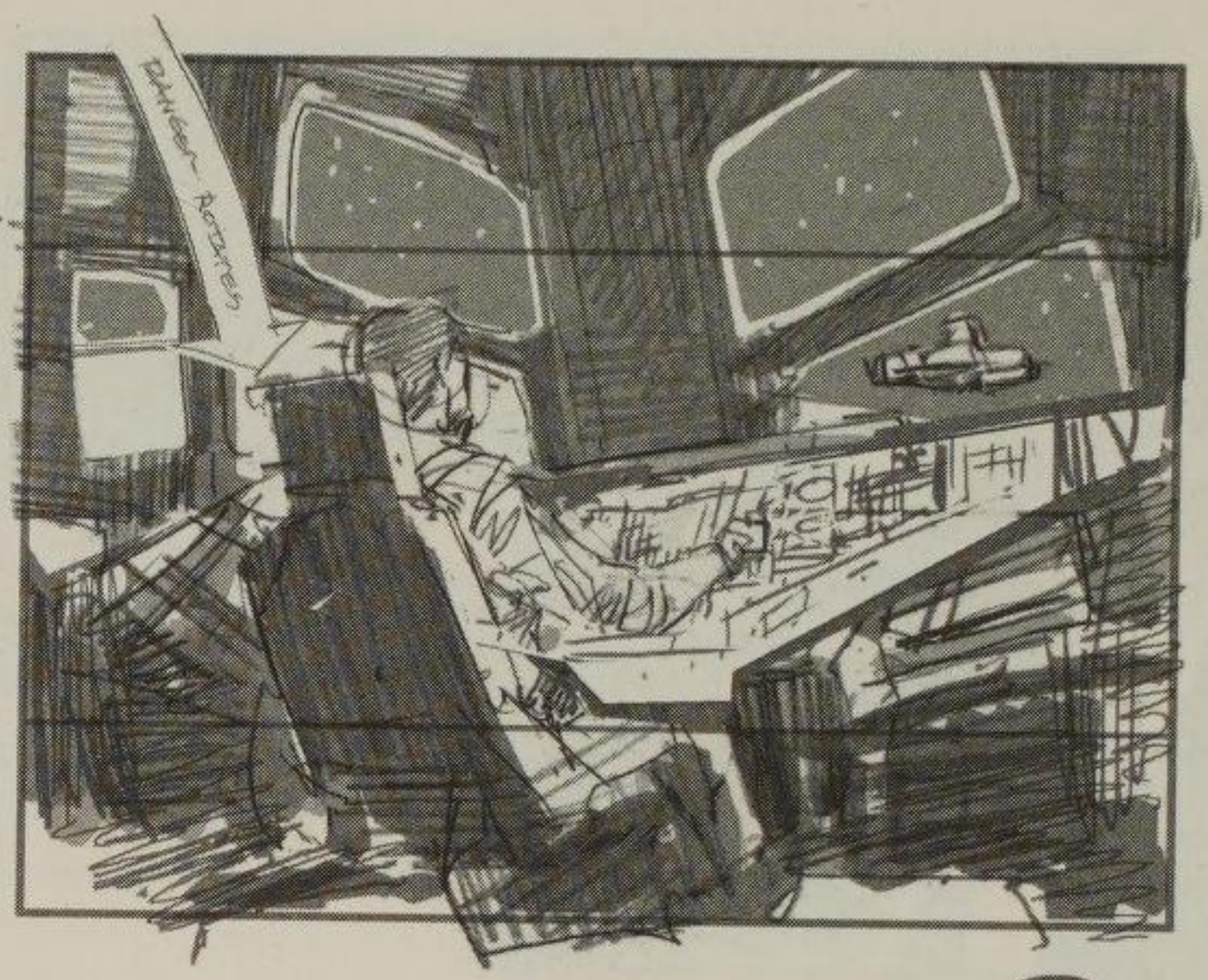
SHOT CONTD

6.1B

... AS THE SHIP ROTATES AROUND HIM...

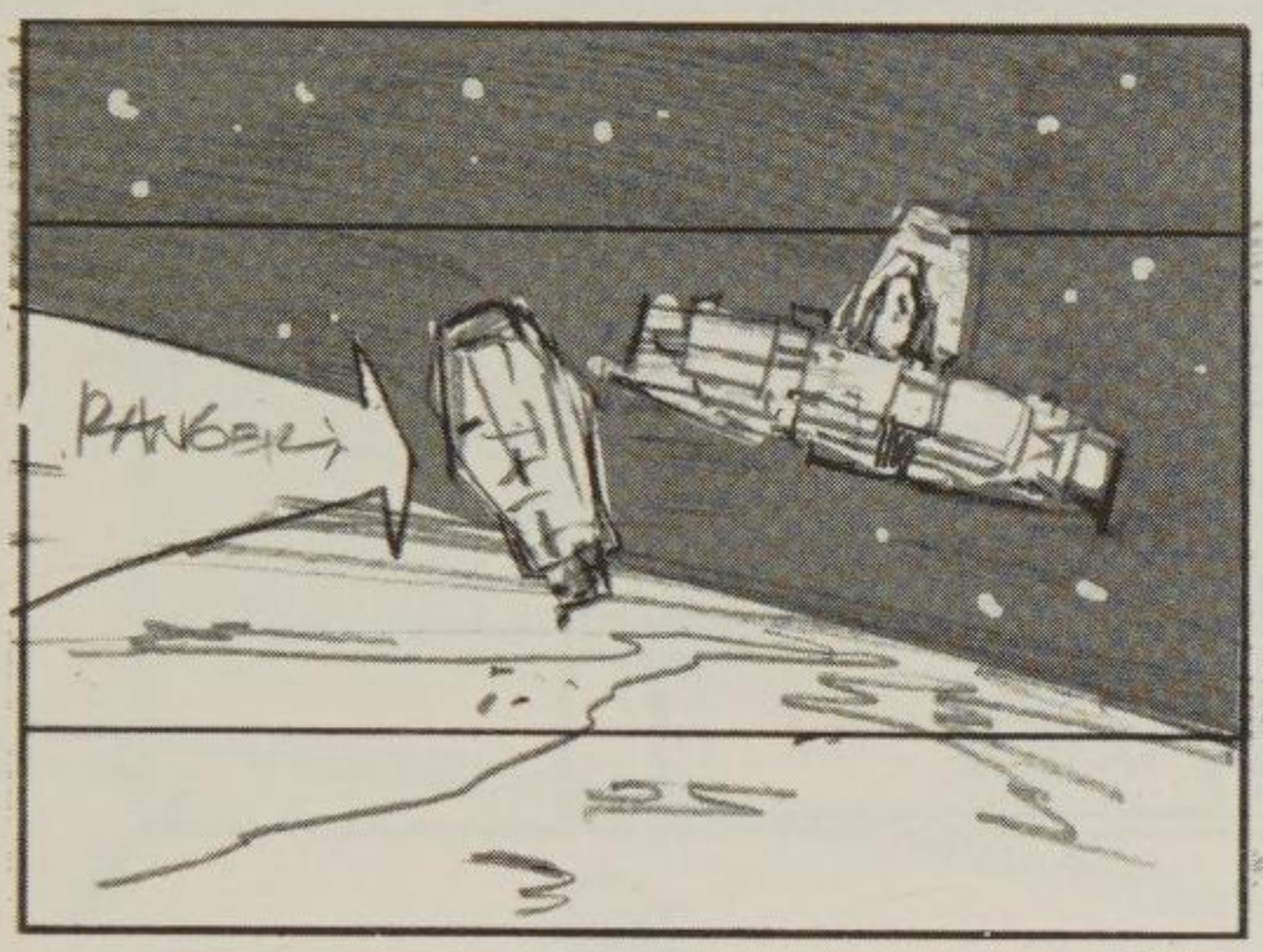
SHOT CONTD

6.1C



THE SECOND CONTROL PANEL ENDS UP IN FRONT OF MANN AS THE ROTATION STOPS

7



PAN W/ THE RANGER REVEALING THE ENDURANCE IN ORBIT.

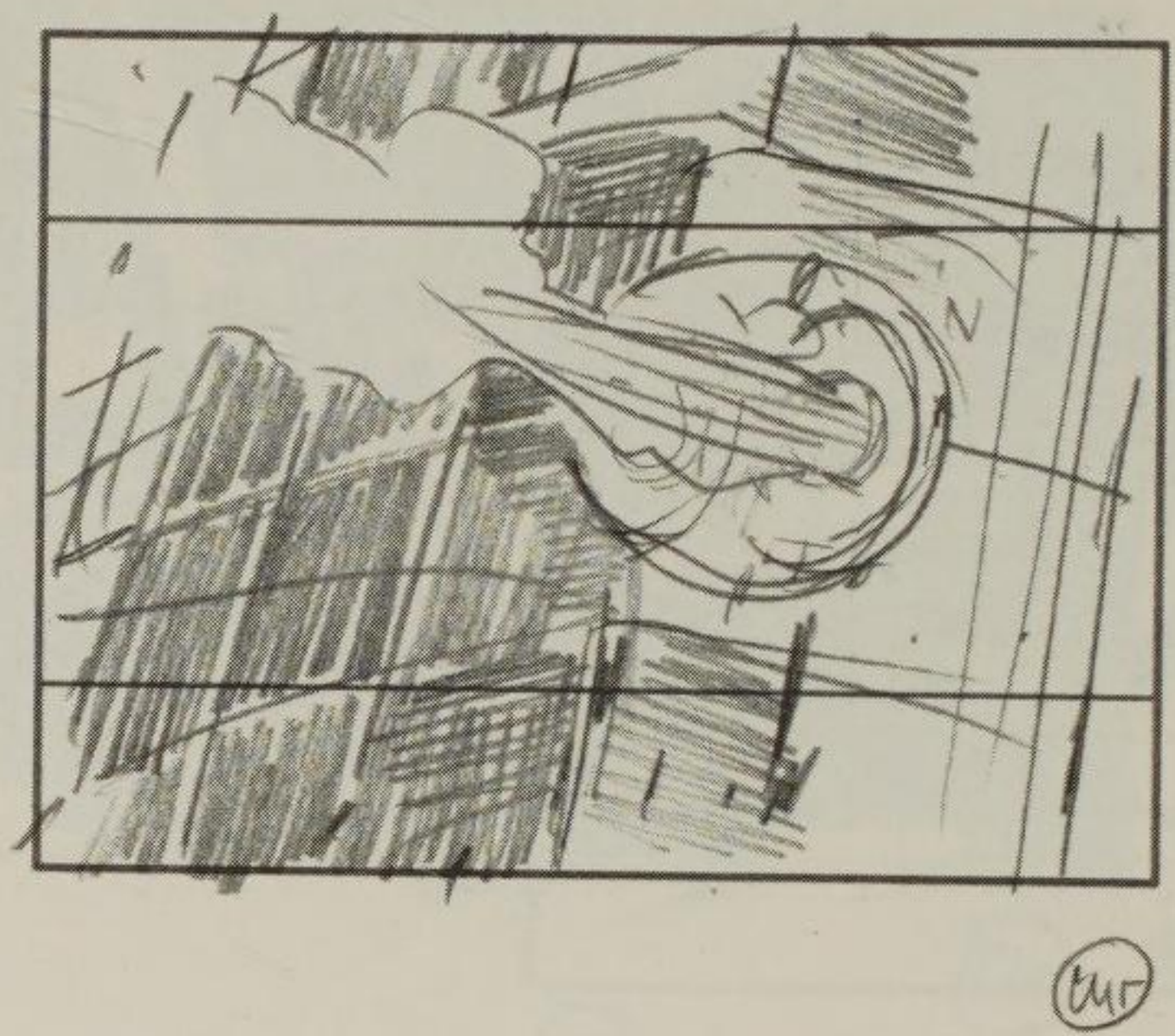
CUT

8

OVER DR. MANN THROUGH THE WINDOWS TO THE ENDURANCE.

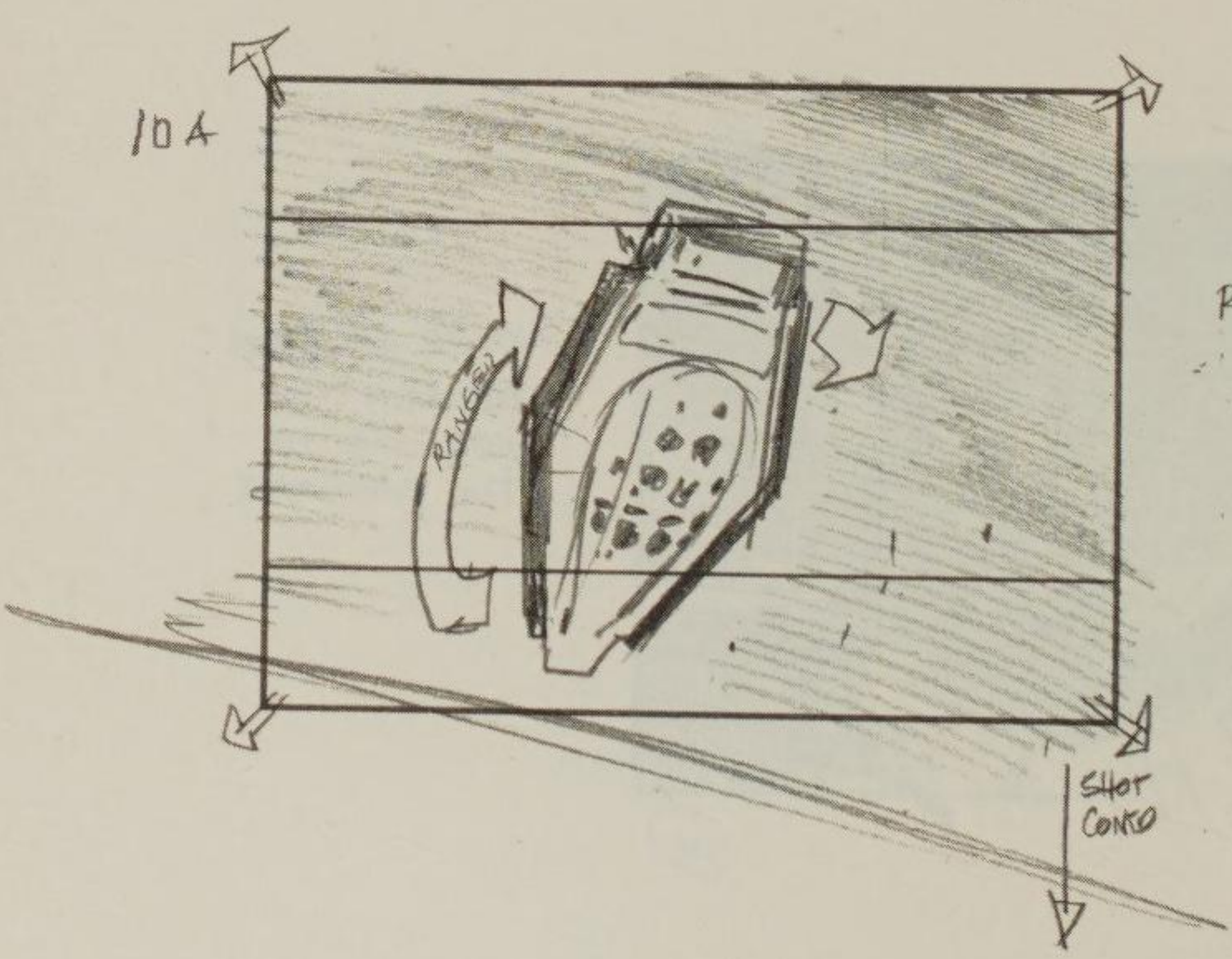
CUT

9



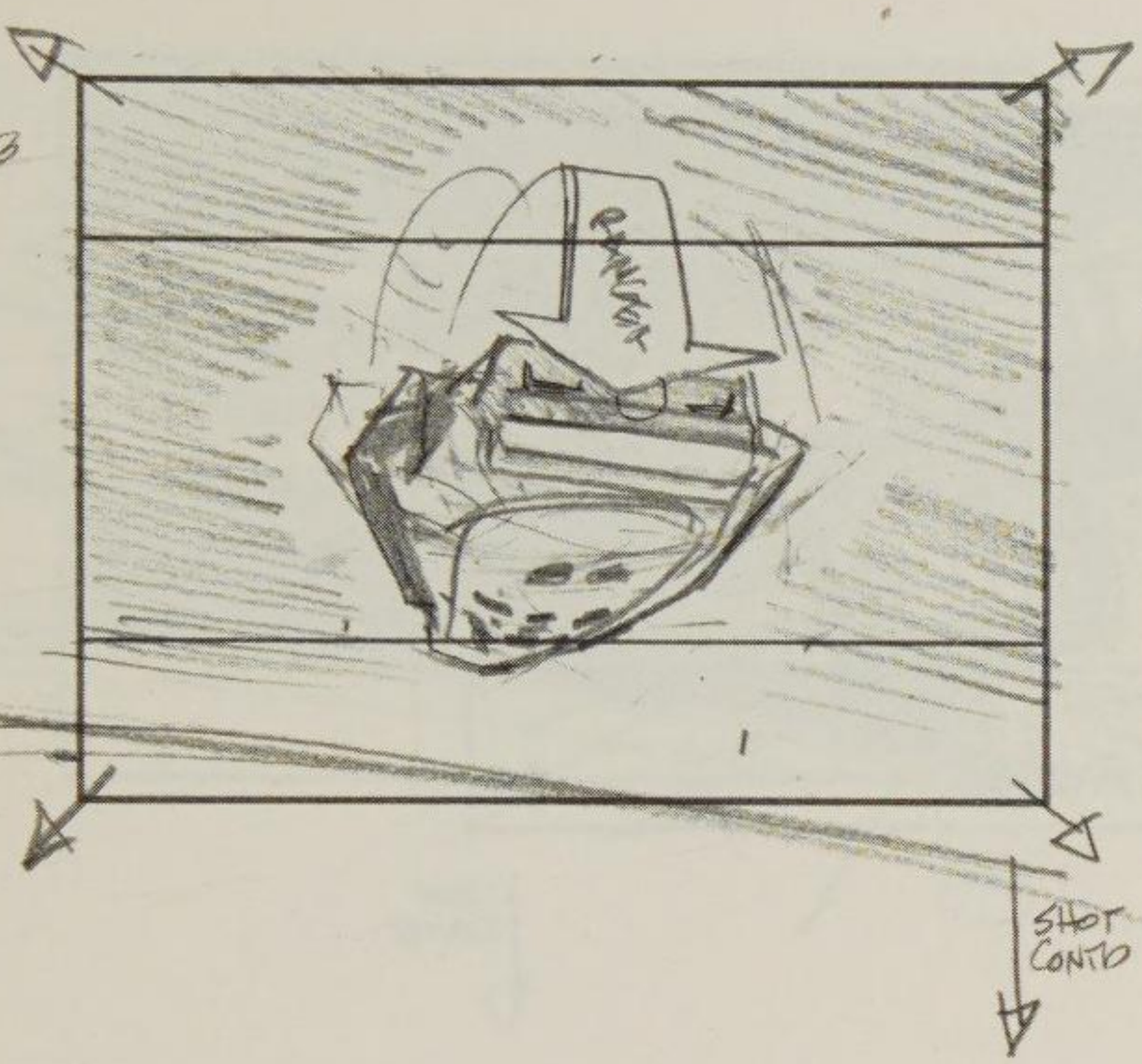
A THRUSTER FIRES ON THE RANGER.

10A



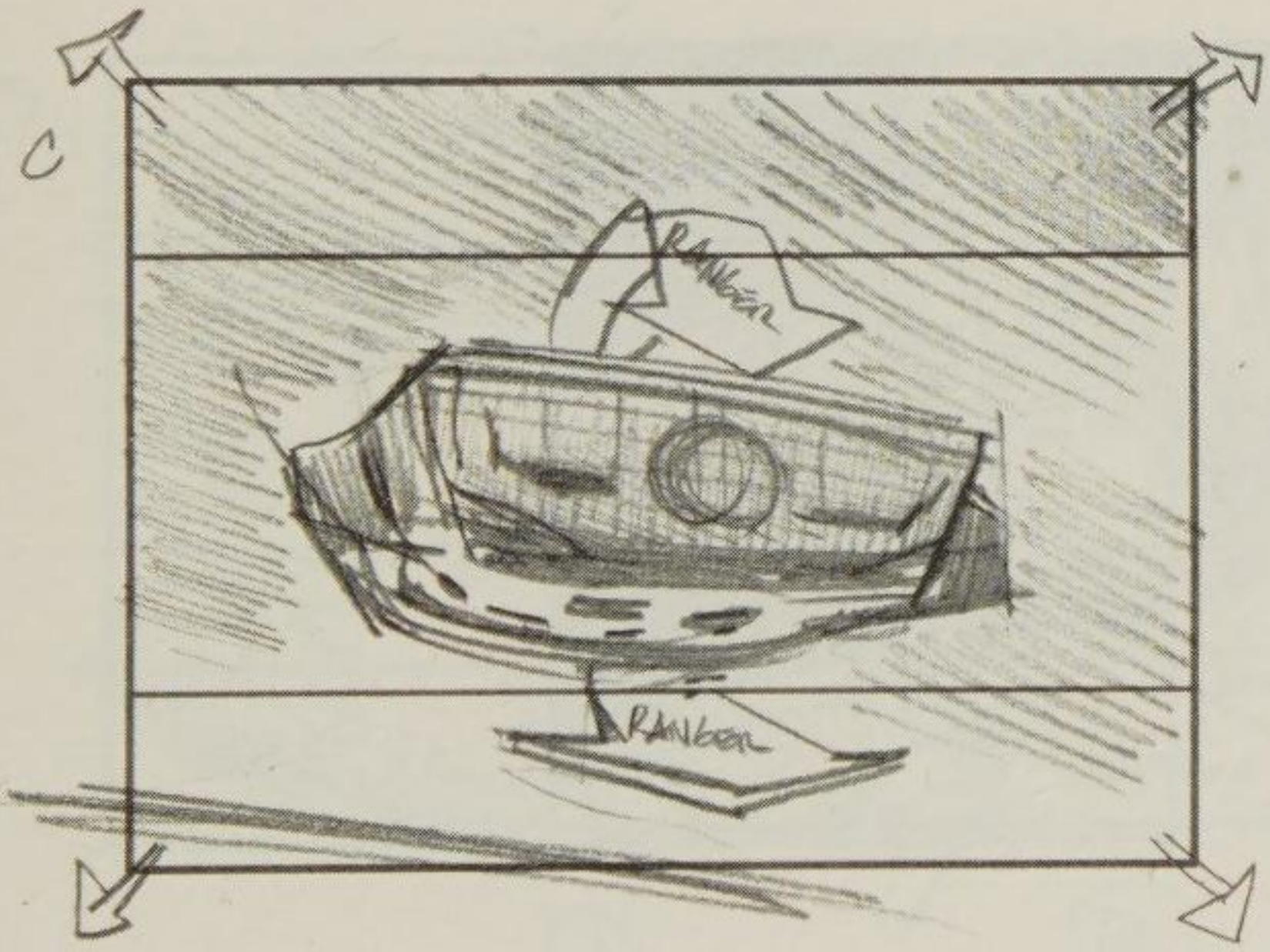
RANGER ROTATES...

10B



THE BACK OF THE SHIP ROTATES TOWARD CAMERA ...

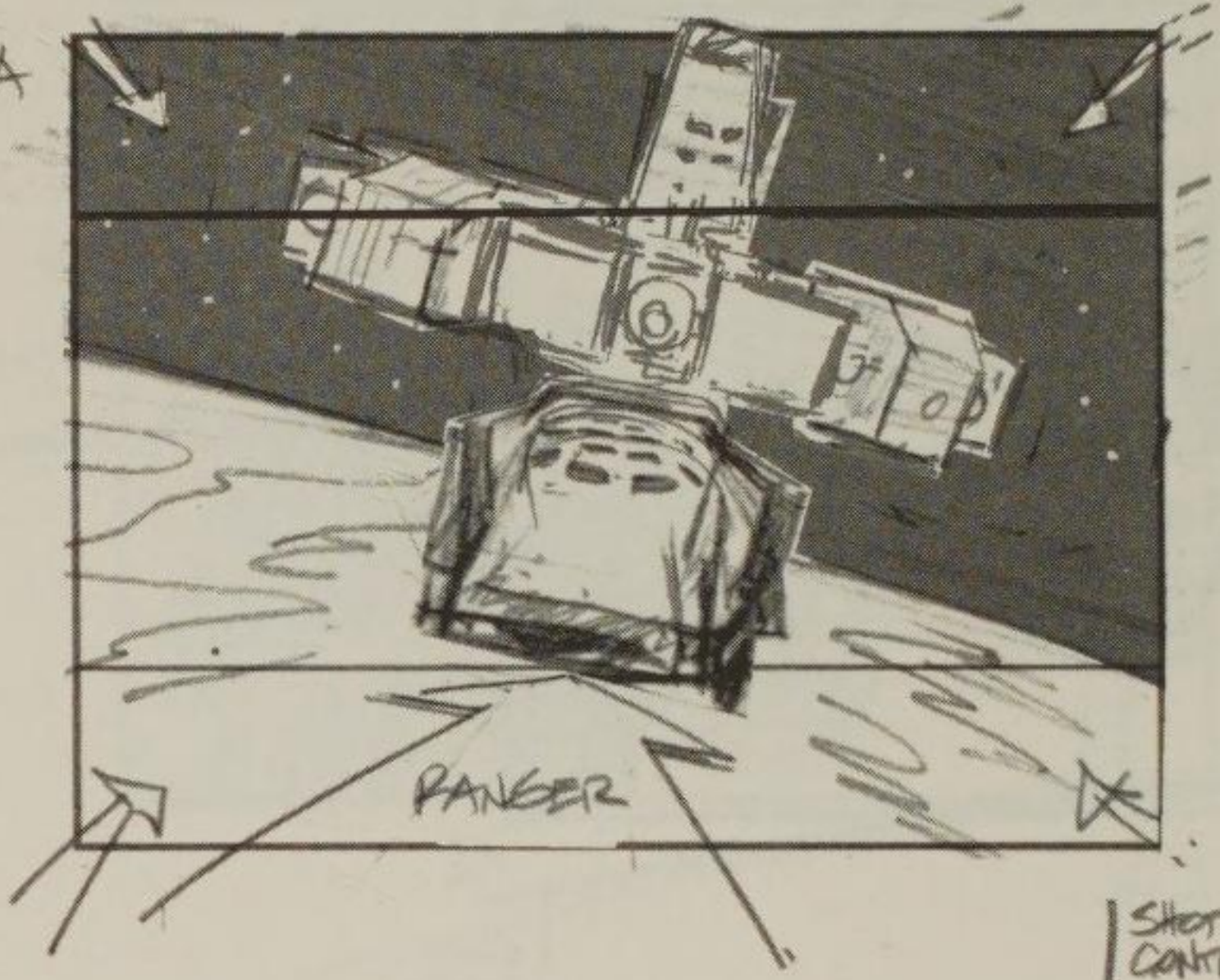
10C



LEADING BACK OF THE SHIP.

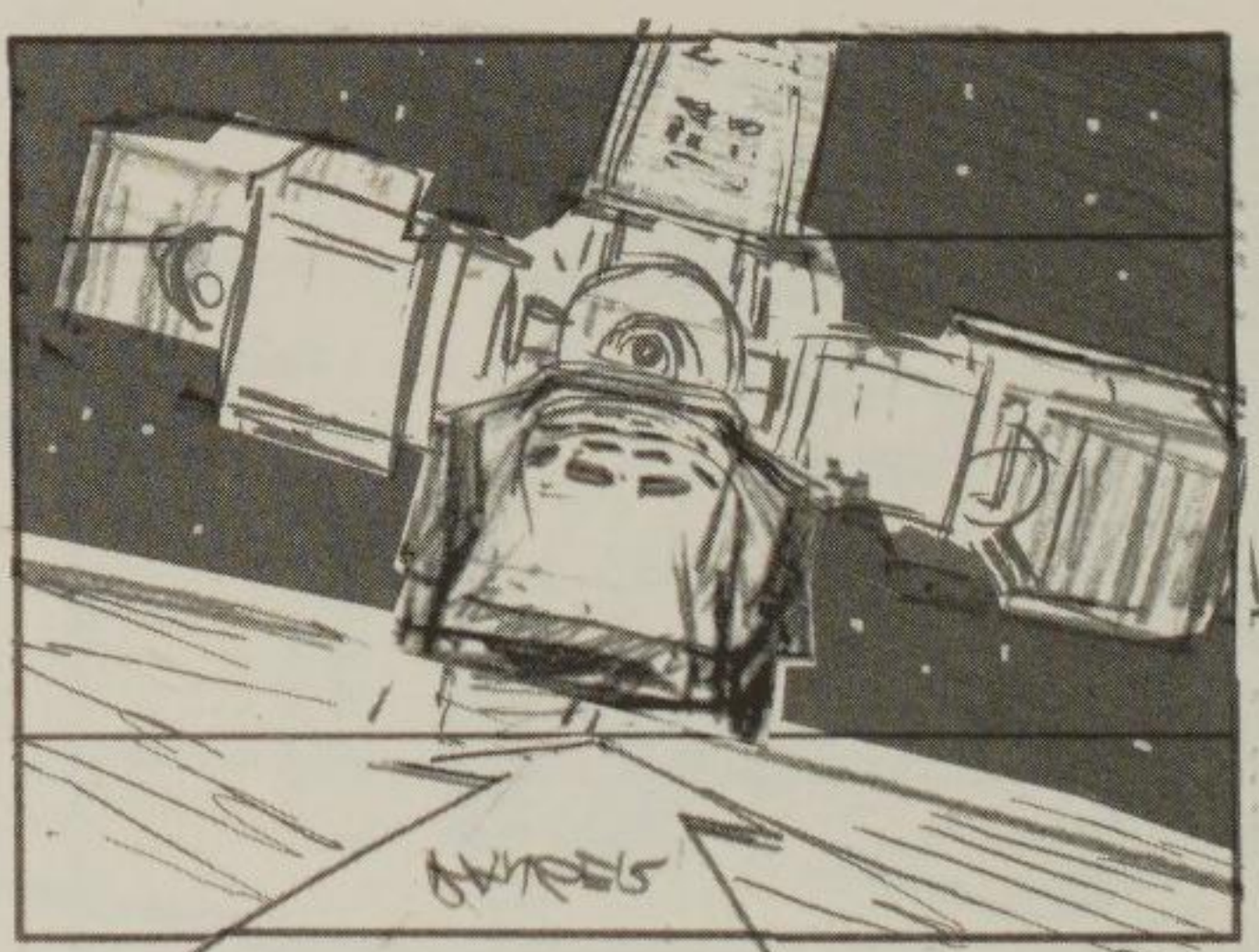
(cut)

11A

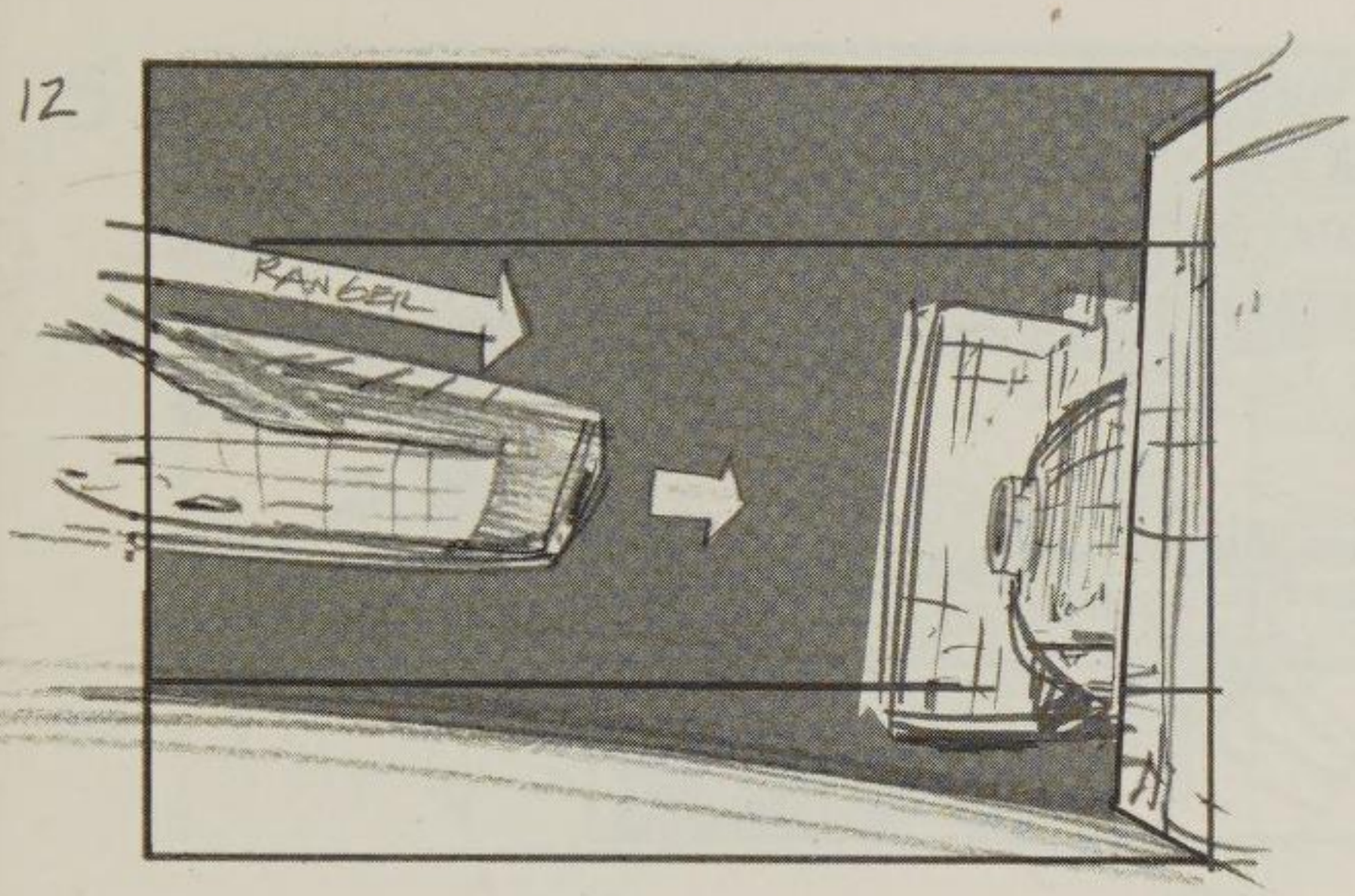


FOLLOWING THE RANGER AS IT BACKS TOWARD THE MODULE.

11B



12



THE RANGER BACKS
TOWARD THE
ENDURANCE AIRLOCK.

CMT

13

COMPUTER VOICE:

"AUTO DOCKING SEQUENCE WITHHELD."

DR. MANN:

"OVERRIDE."

COMPUTER VOICE:

"UNAUTHORIZED."

DR. MANN THINKS. LOOKS OVER AT THE MANUAL DOCKING CONTROLS.

CMT

14A

INT, LANDER 2
UP THROUGH THE
STRATOSPHERE.

SHOT CONTD

14B

INTO ORBIT REVEALING
THE ENDURANCE.

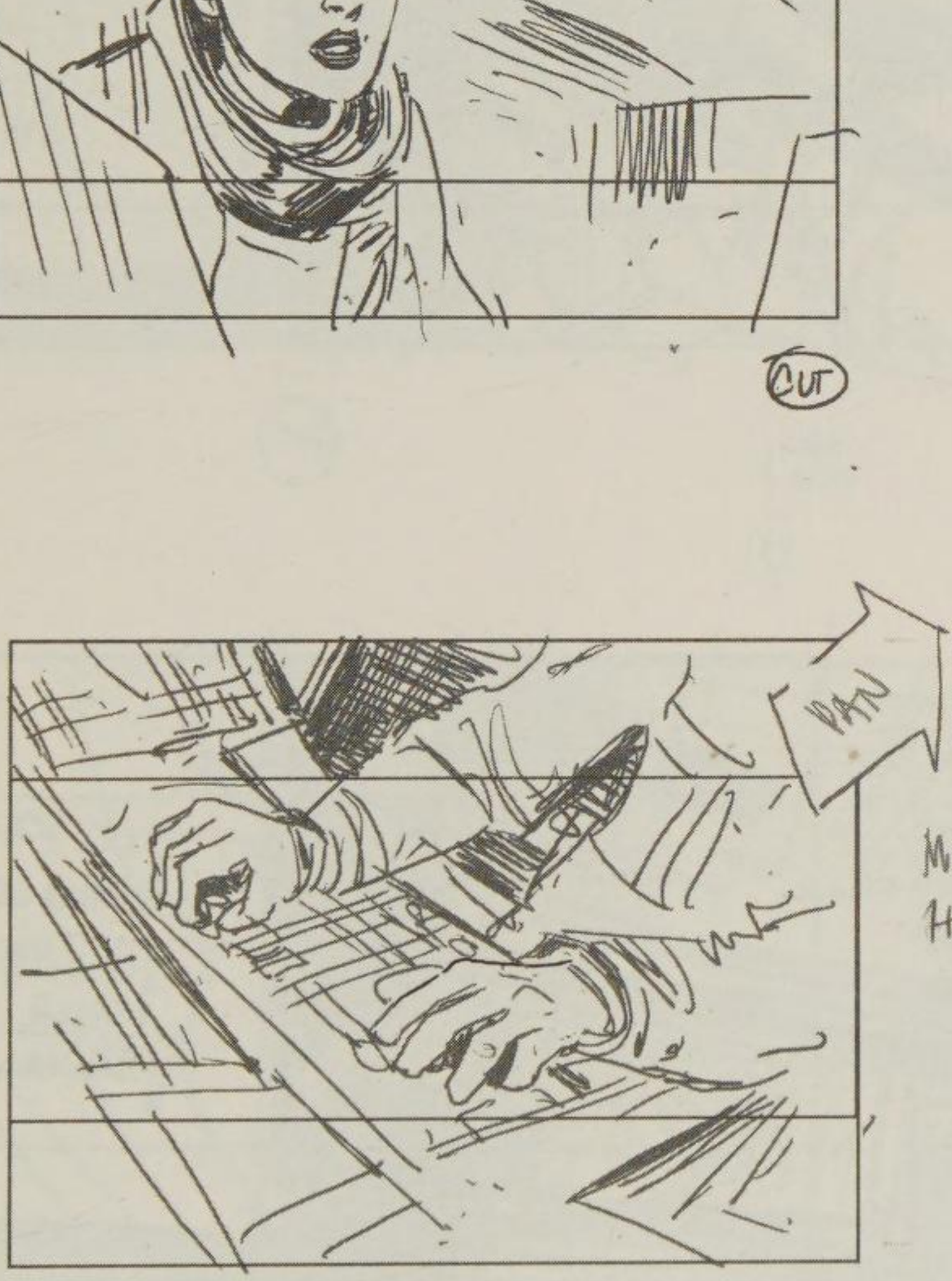
CUT

15

BRAND

CUT

16



MANN'S HANDS WORK ...

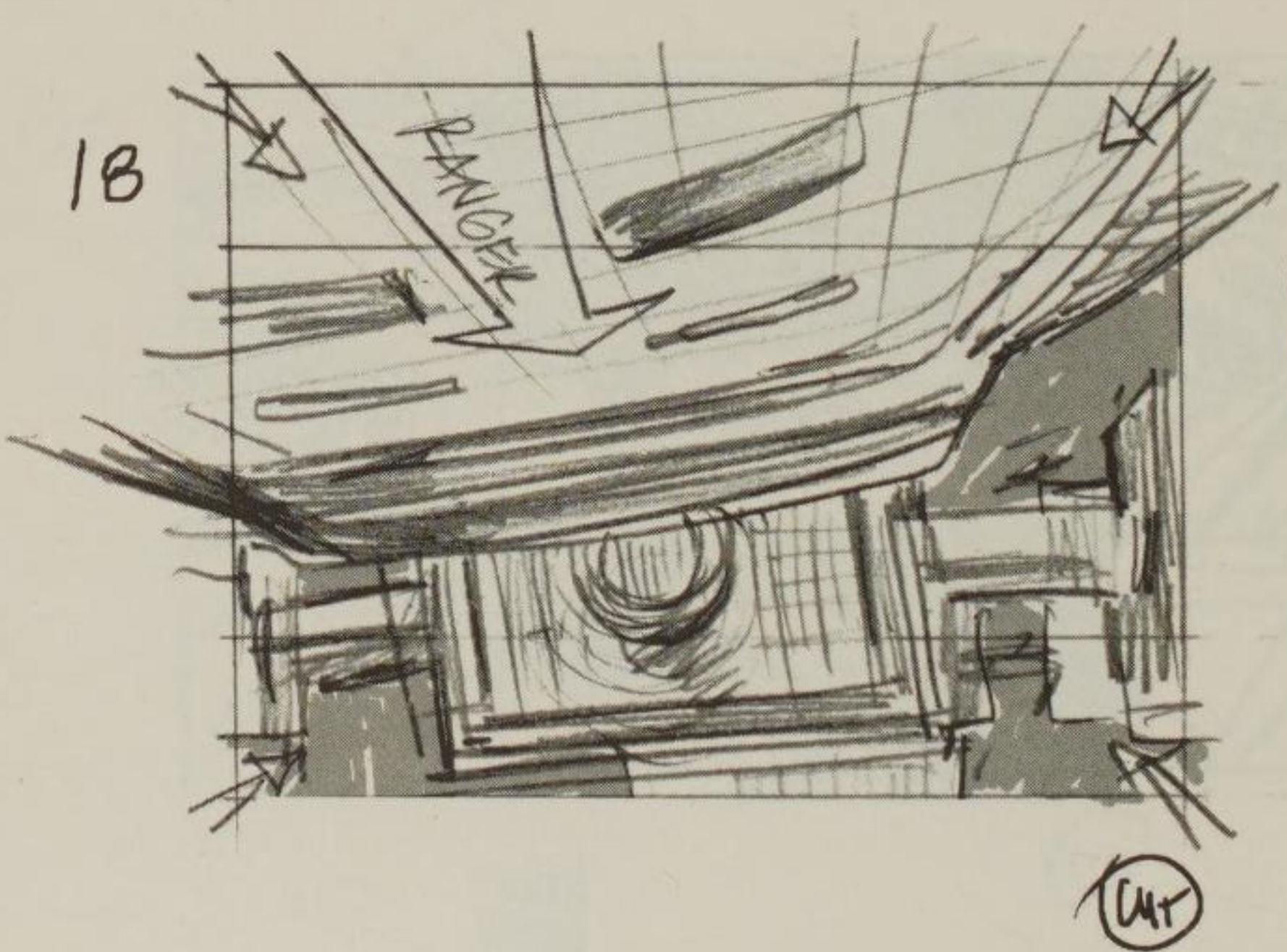
SHOT CONTD

17

TO DR. MANN - FOCUSED.

CUT

18



EXT. RANGER INCHES CLOSER TO THE OUTER HATCH OF ENDURANCE

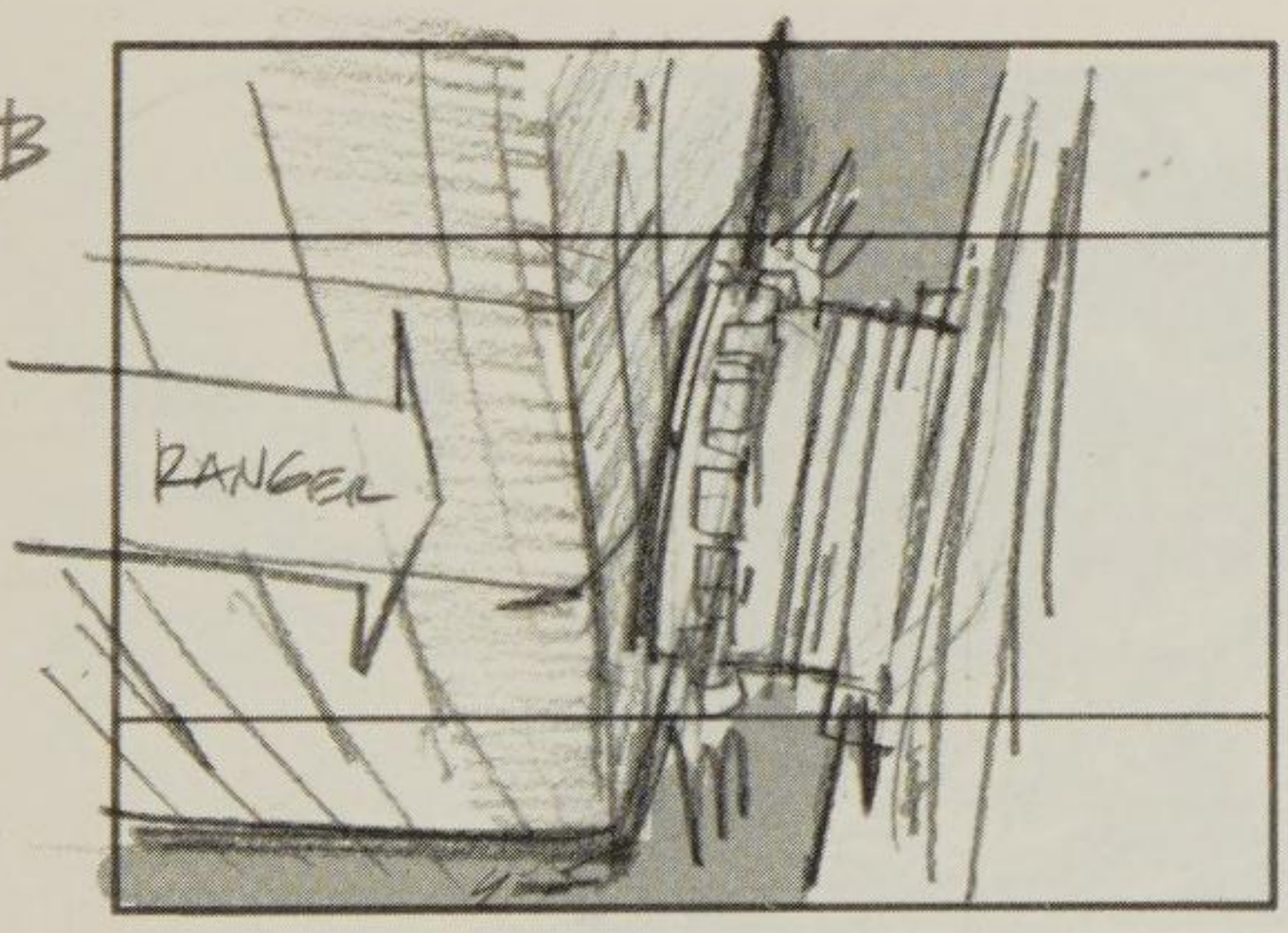
CUT

19A

A RON OF MECHANICAL GRAPPLES TRY TO CONNECT.

SHOT CONTD

19B



GRAPPLES PULL THE RANGER INTO ENDURANCE HATCH.

INT

20

CLANG!

THE SHIPS CAME TOGETHER,

COMPUTER VOICE:
"IMPERFECT CONTACT."

DR. MANN:
"OVERRIDE."

COMPUTER VOICE
"HATCH LOCKOUT DISENGAGED."

CUT

21

MANN FLOATS BACK TOWARD CAMERA...

CUT

PAGE 16

21.1

HE HEADS TOWARD THE AIR-LOCK . . .

22

INT. LANDER 2

COOPER: 'IS HE LOCKED ON?'

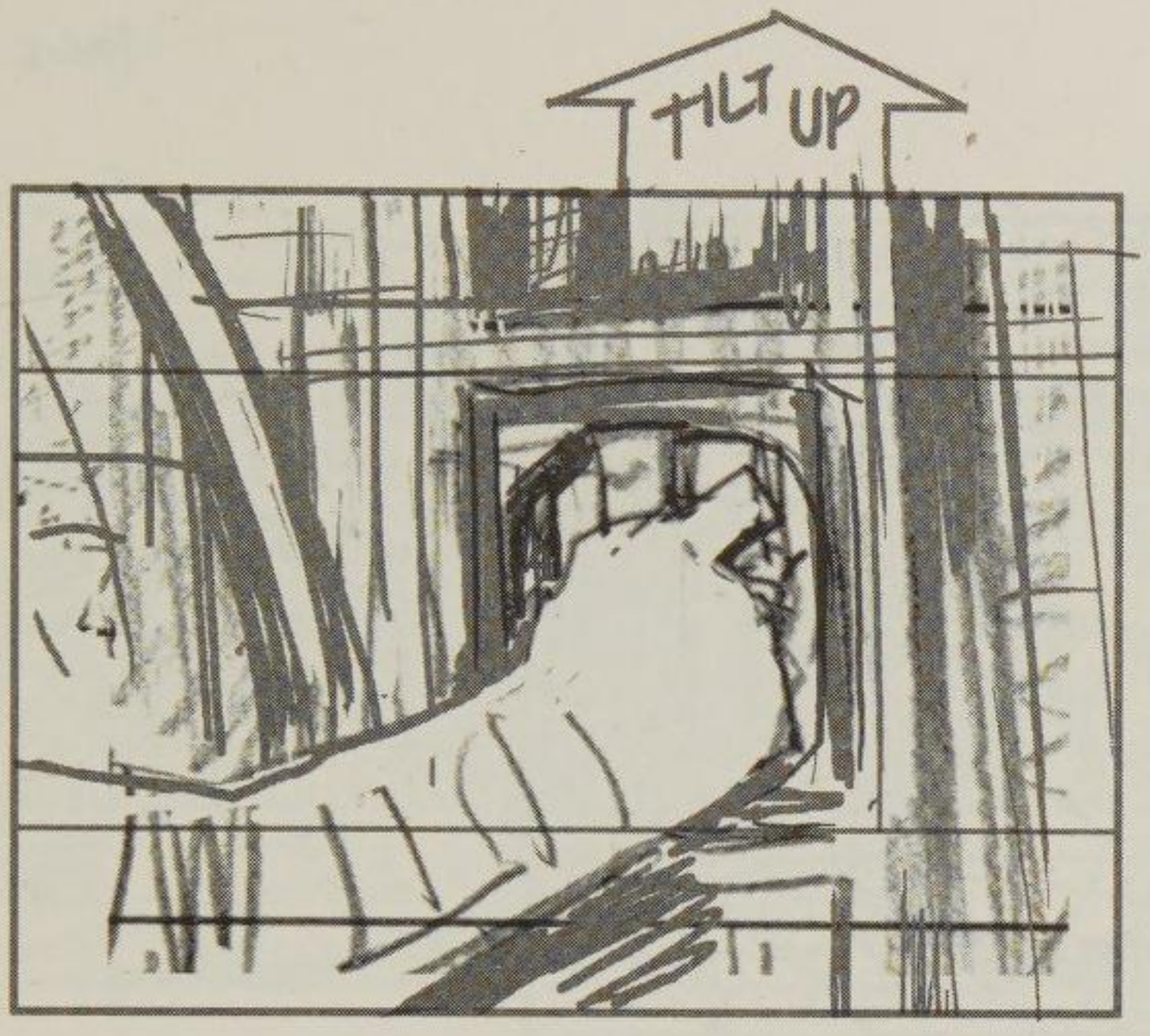
CASE: 'IMPERFECTLY'

23

COOPER GRABS THE TRANSMITTER

"DR. MANN – DR. MANN, DO NOT OPEN THE HATCH! IF YOU – –"

4A



INT. RANGER.
DR. MANN WORKS CONTROLS.
TILT UP...

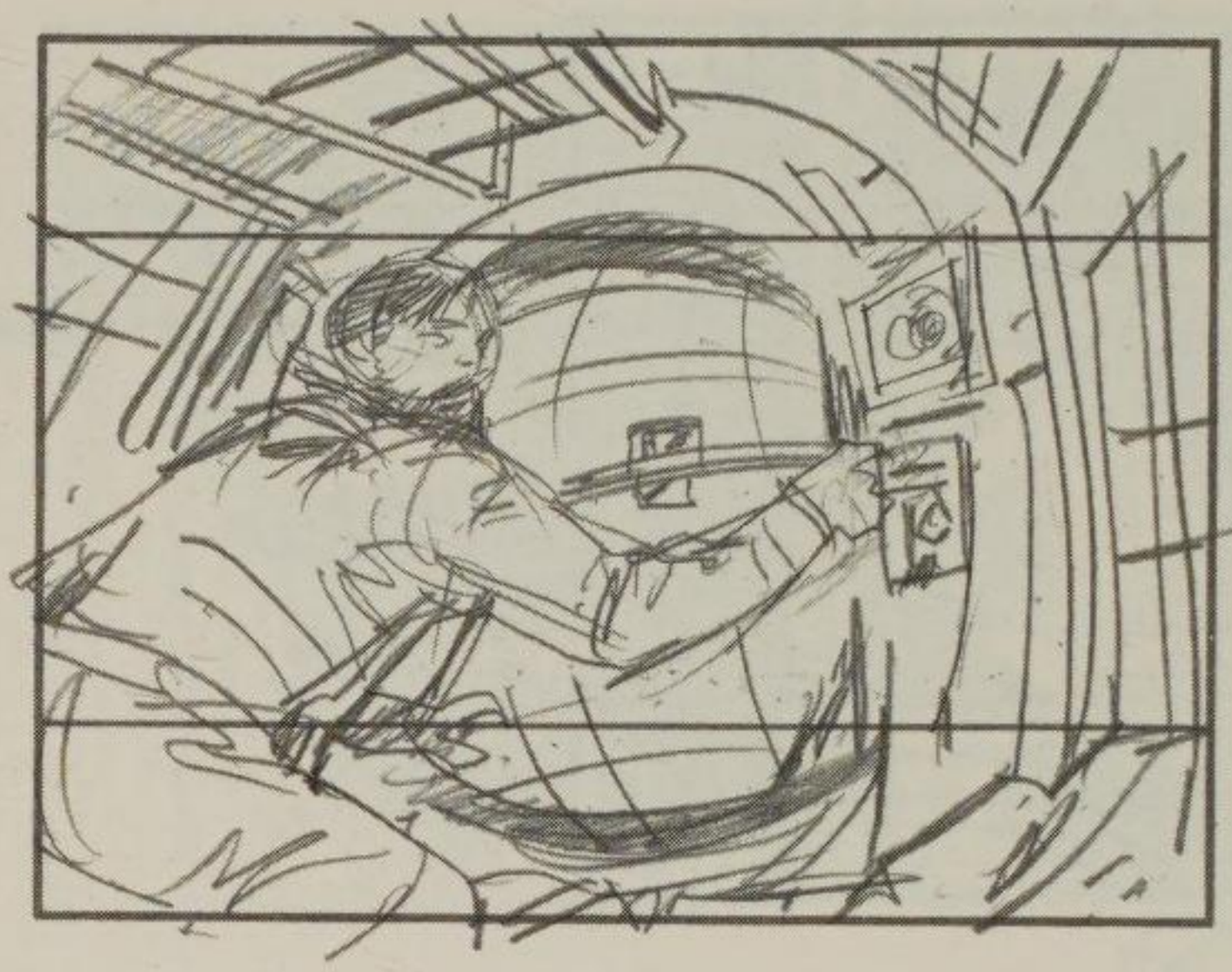
SHOT CONTD

4B

TO A MONITOR SHOWING THE INT. OF THE RANGER'S AIRLOCK AS THE OUTER DOOR OPENS

(MT)

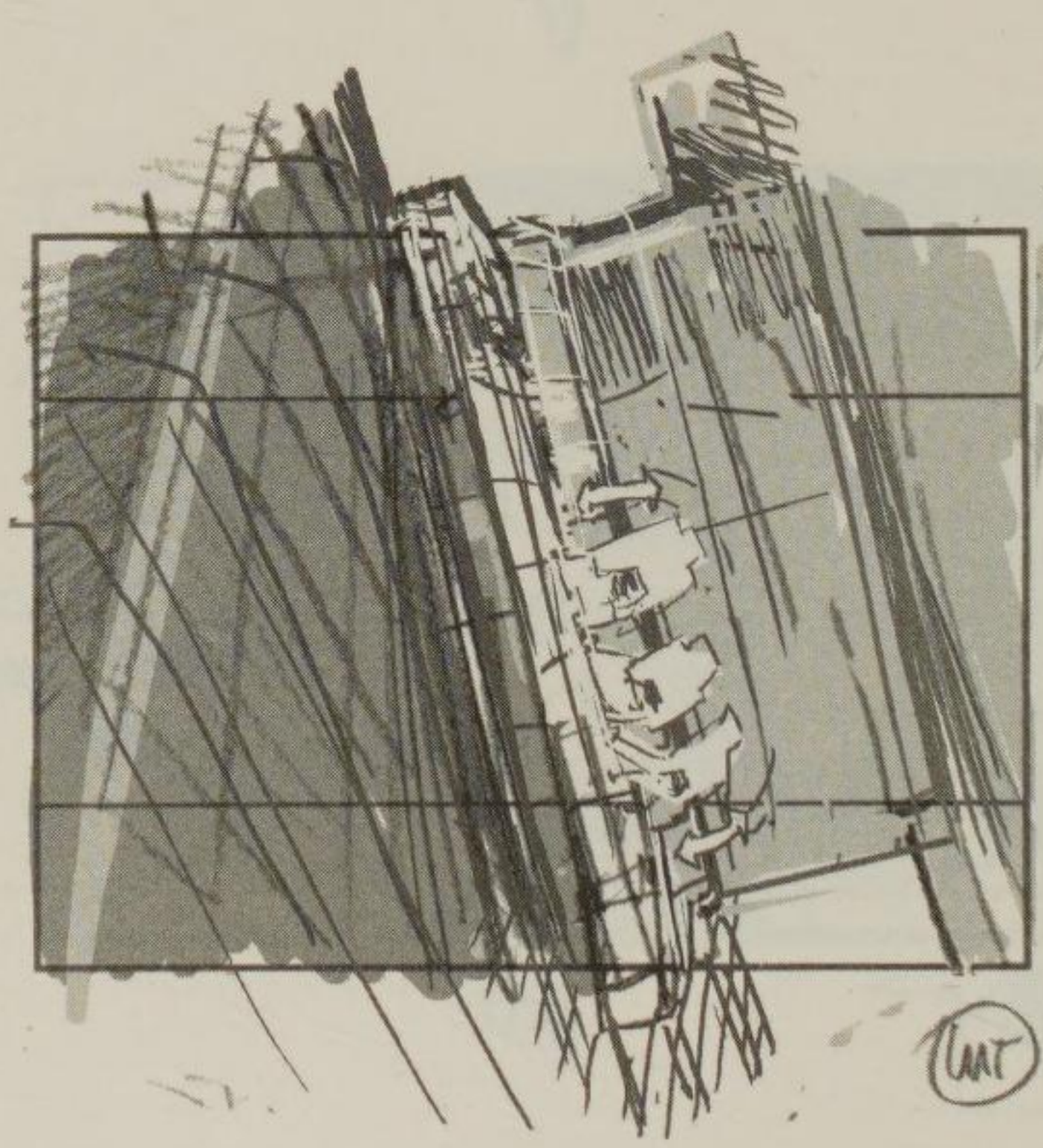
25



INT. RANGER WIDER. DR. MANN WORKS THE AIRLOCK CONTROLS.

CUT

26



EXT. GRAPPLES OPENING AND CLOSING BLINDLY, TRYING TO SEAL THE JOIN.

CUT

27

INT. LANDER 2

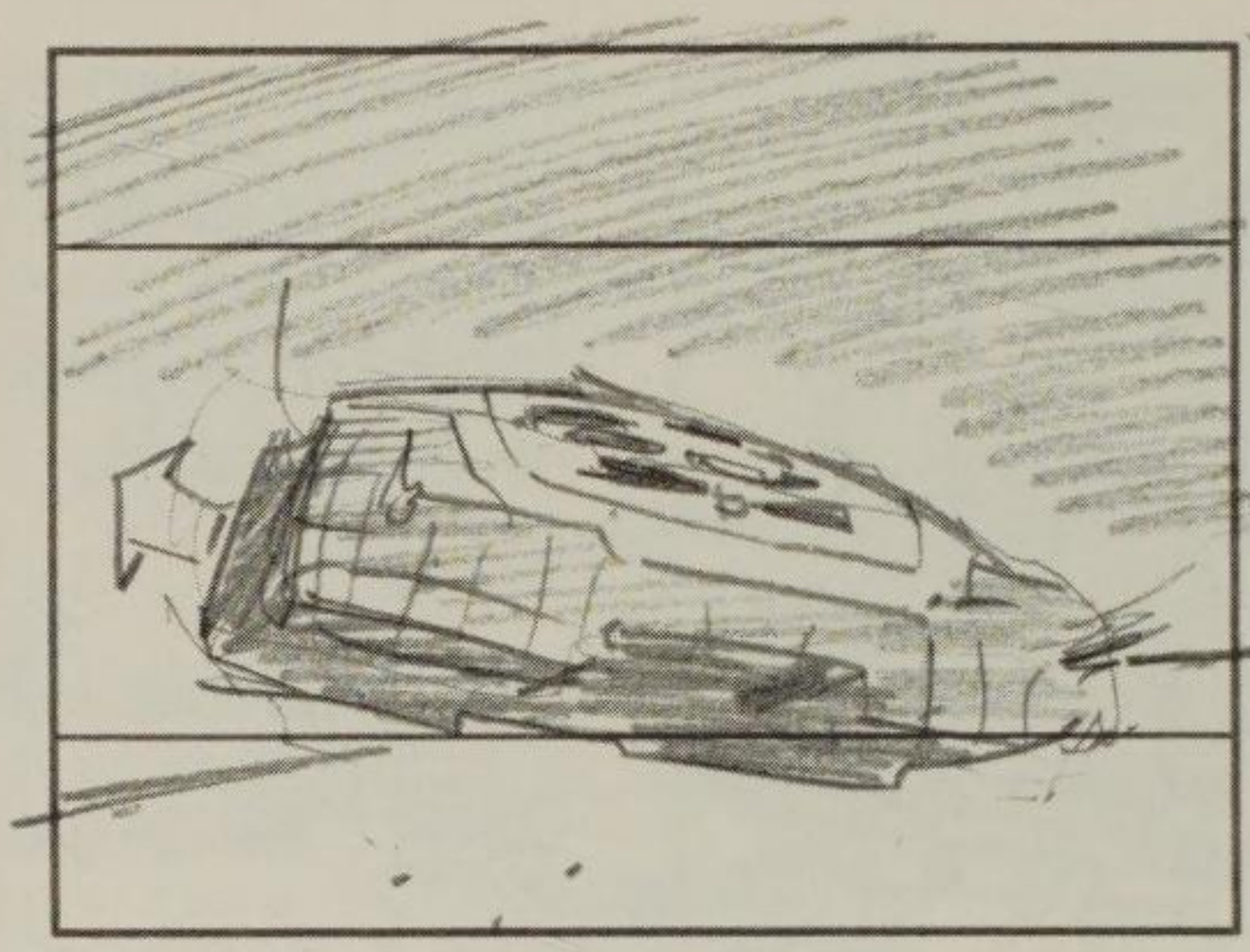
COOPER: "WHAT HAPPENS IF HE BLOWS THE HATCH?"

CASE: "NOTHING GOOD."

COOPER: "PULL US BACK."

CUT

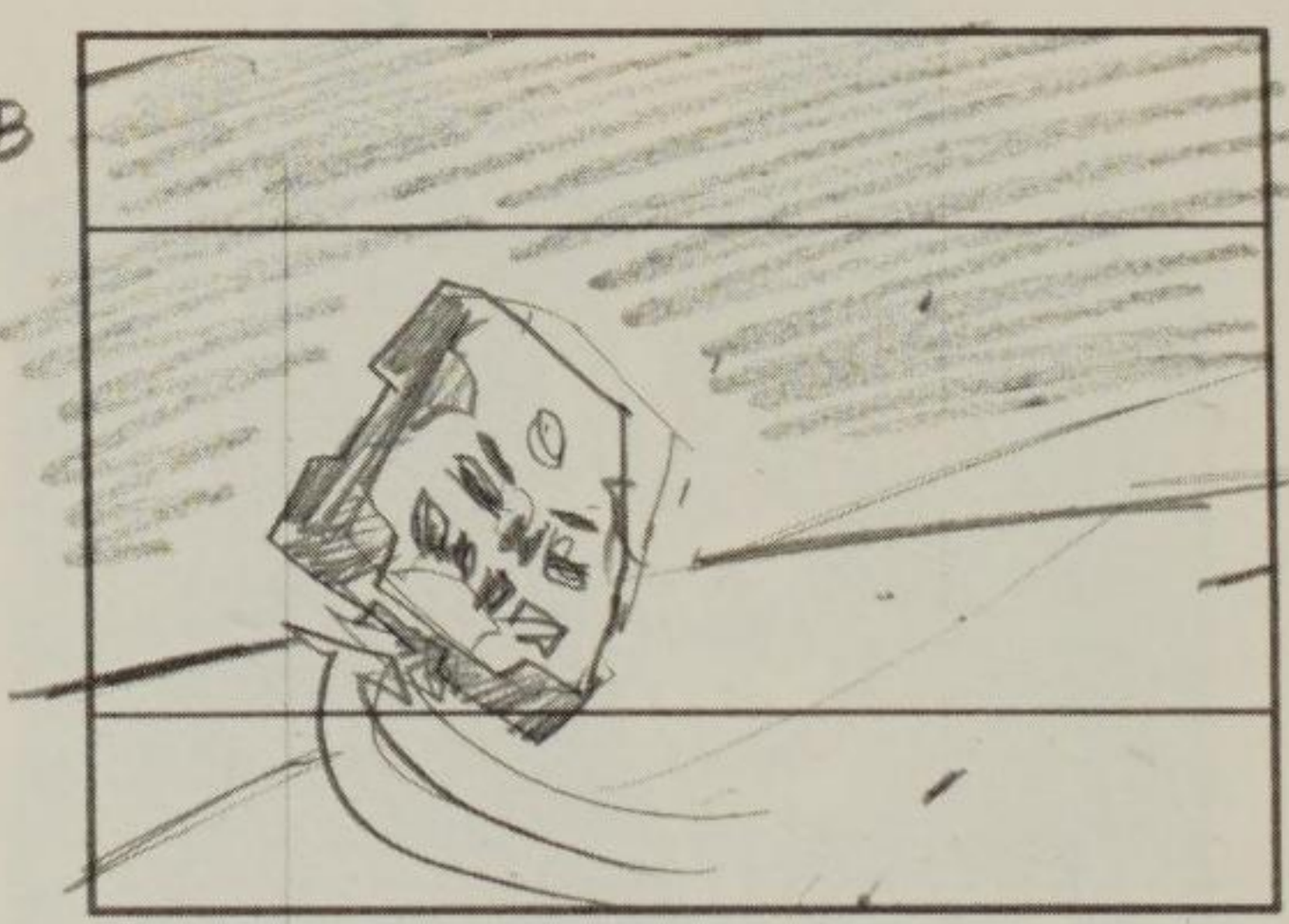
28A



RETRO THRUSTERS FIRE ON LANDER 2.

SHOT CONT'D

28B



IT BACKS AWAY.

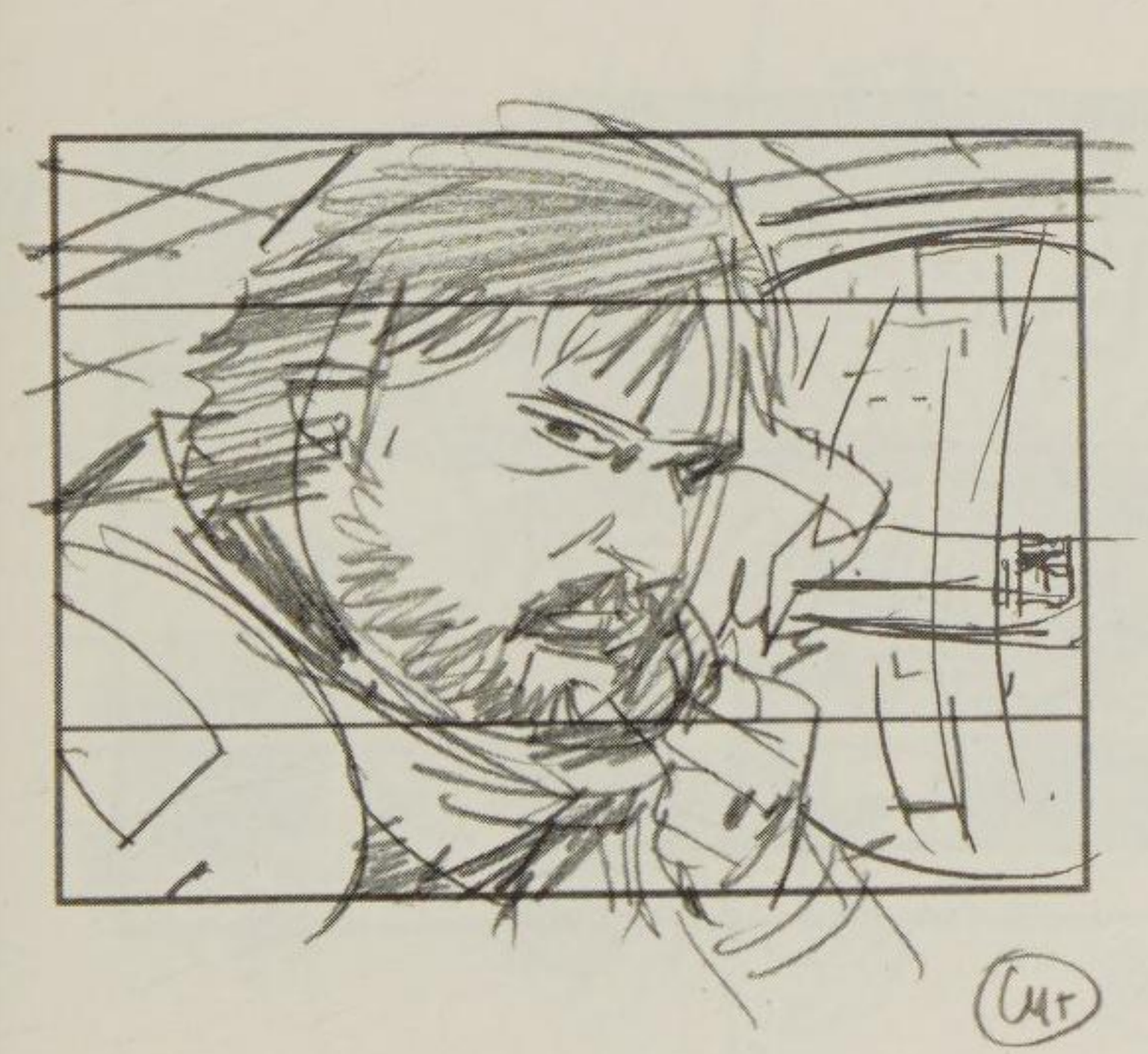
CUT

9

INT. RANGER.
MANN TAKES A
BREATH THEN
REACHES FOR
THE INNER
LEVER.

BRAND: (OVER RADIO)

"-PEAT. DO NOT
OPEN THE INNER
HATCH."



MANN HITS HIS
TRANSMITTER.

DR. MANN:

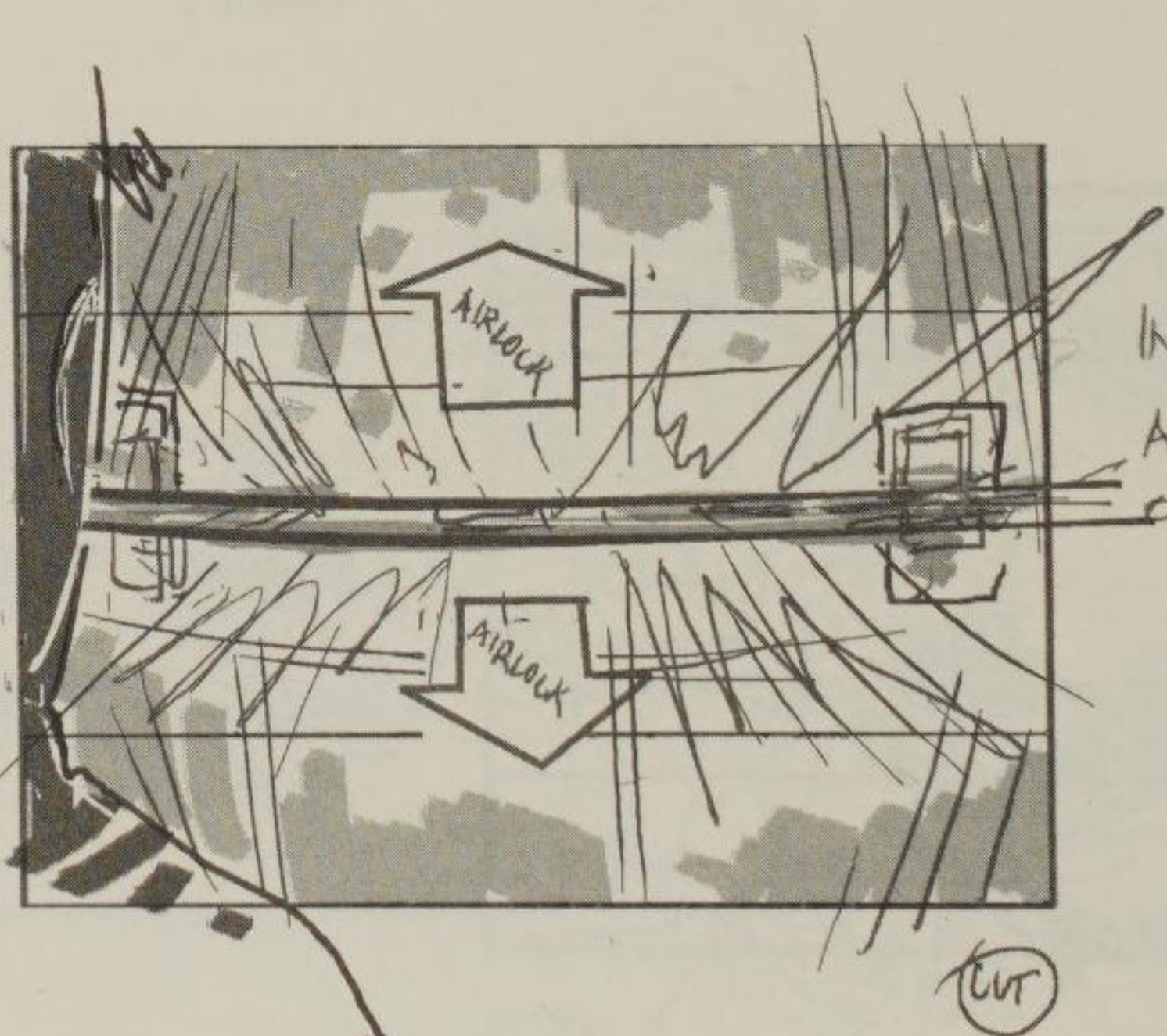
"BRAND, I DON'T
KNOW WHAT
COOPER'S TOLD
YOU.."

31

MANN TURNS BACK TO THE LEVER AND PULLS IT

CUT

32



INT, AIRLOCK AS THE DOOR OPENS.

CUT

PAGE 24

33

DR. MANN REACTS

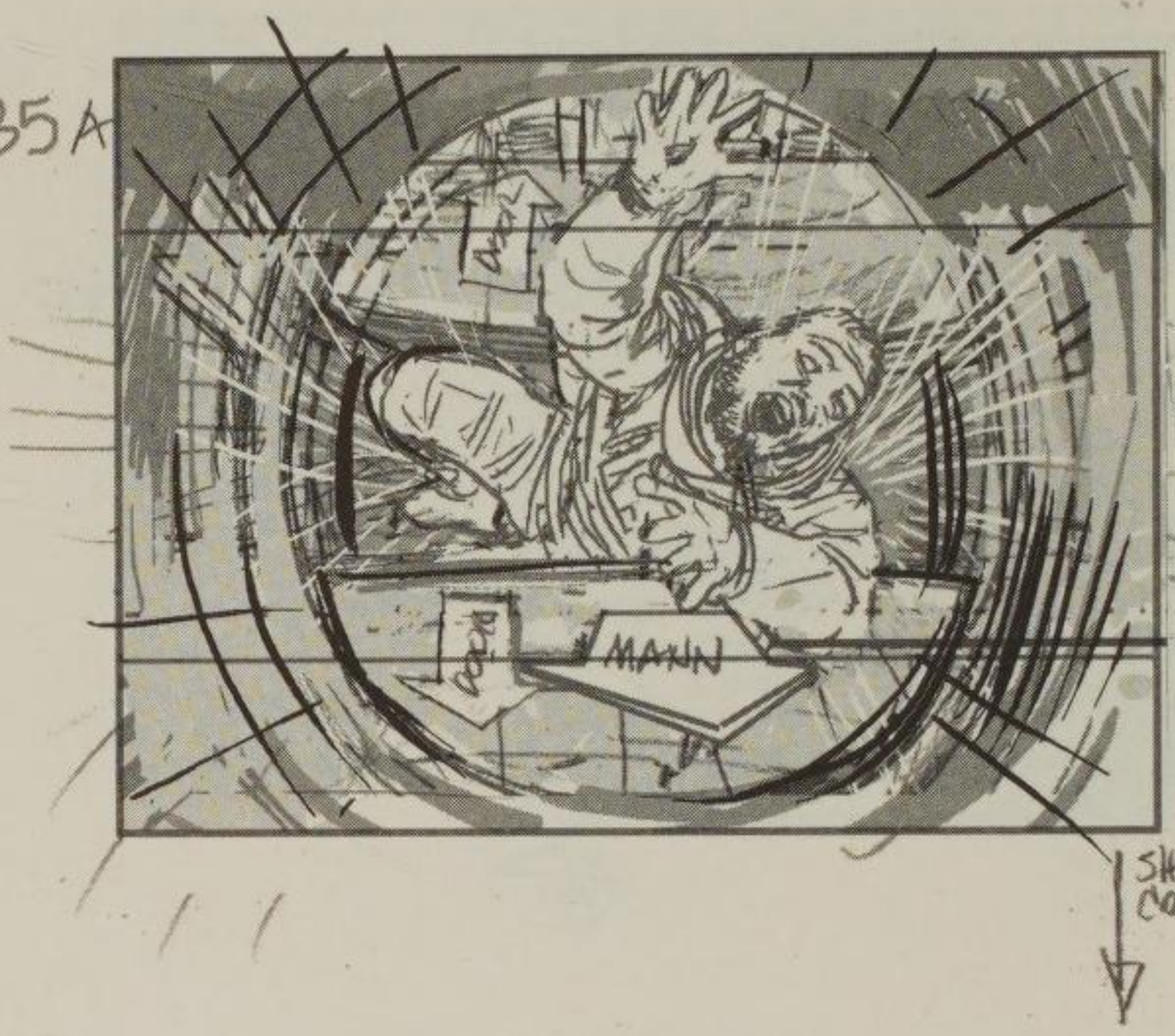
CUT

34

DR. MANN SMASHES INTO THE AIRLOCK DOOR AS IT OPENS.

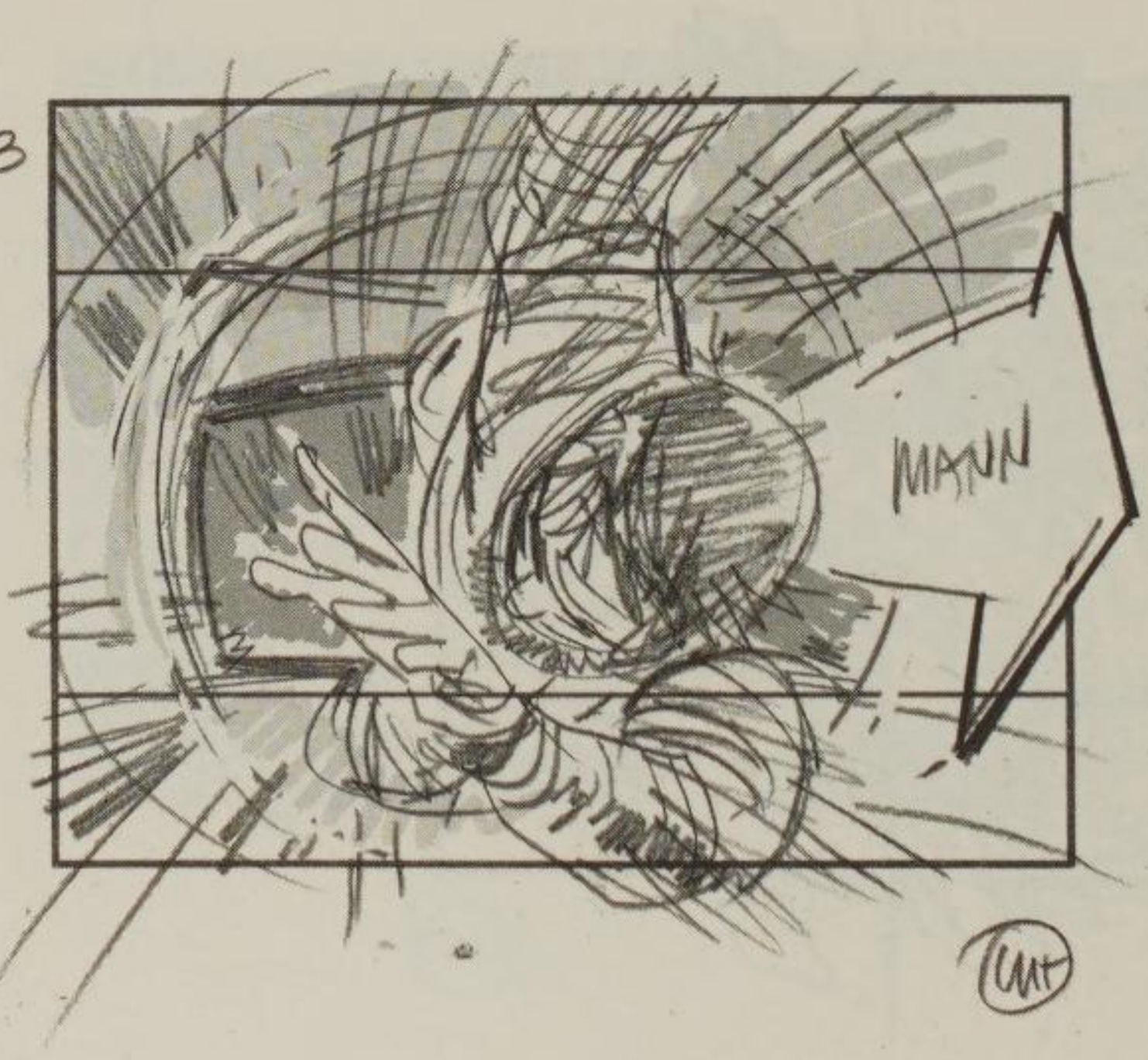
CUT

35A



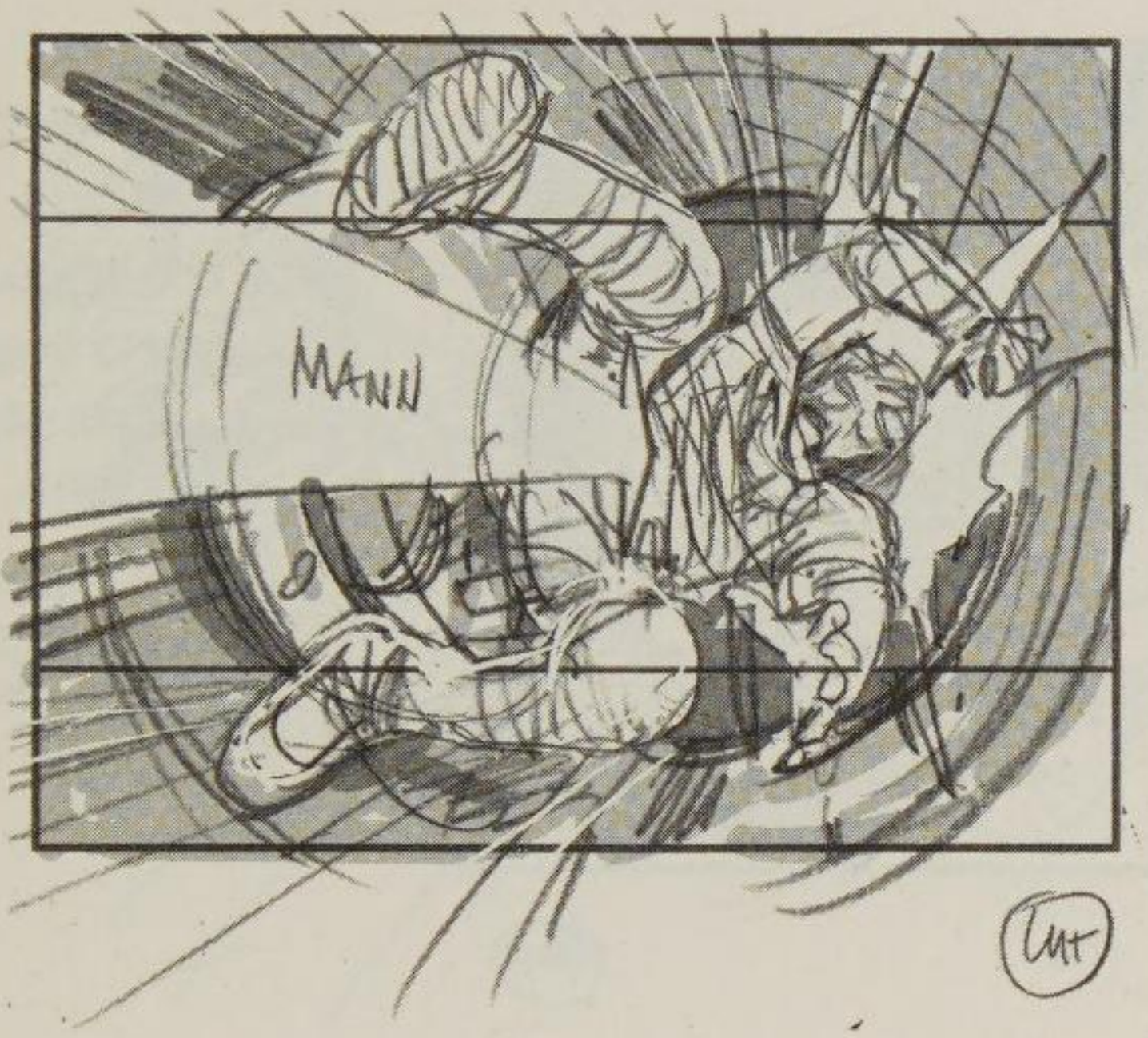
INT. AIRLOCK
AS THE DOOR OPENS MORE AND DR. MANN IS BLOWN...

36B



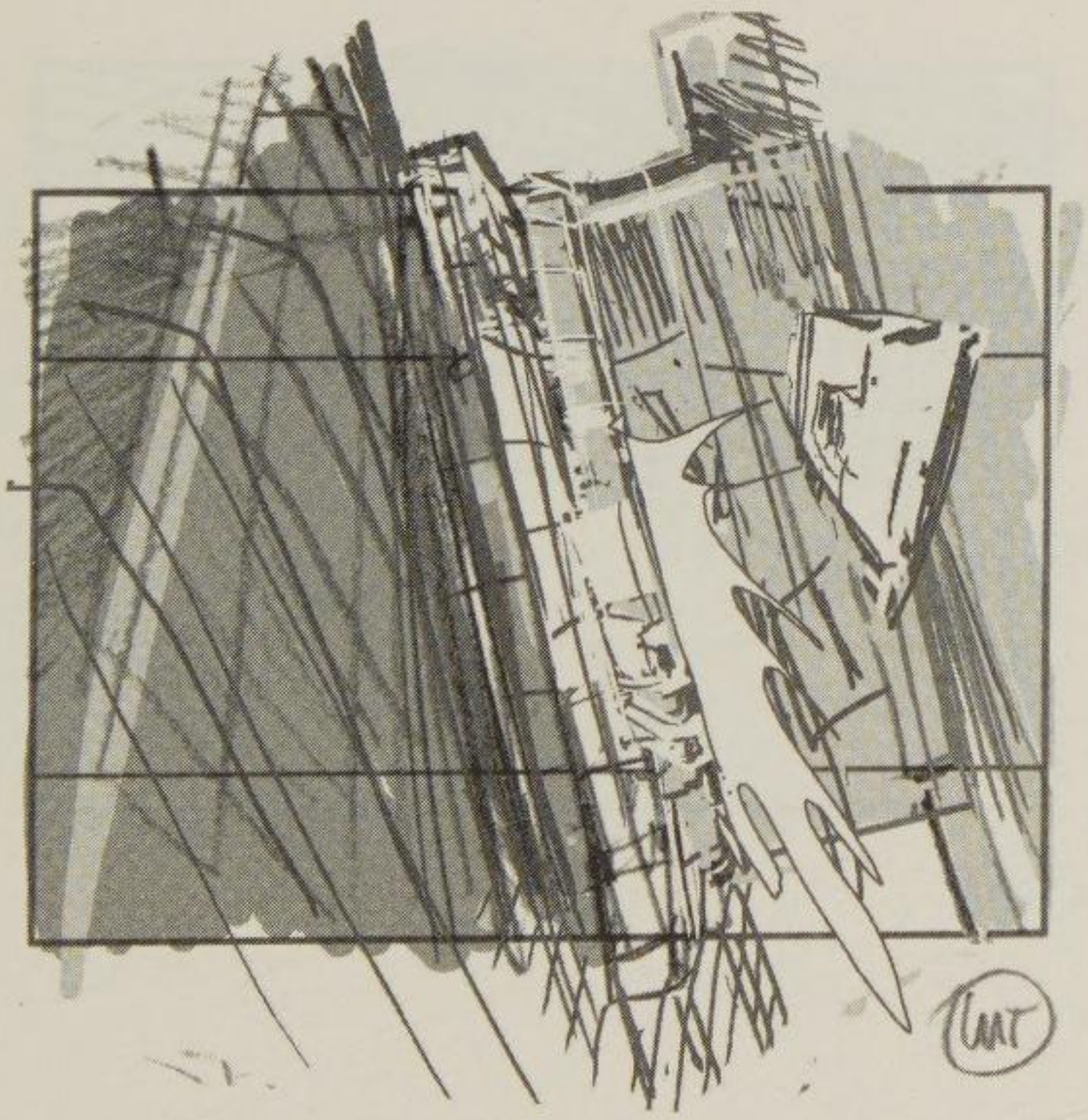
MANN IS BLOWN INTO THE AIRLOCK.

37



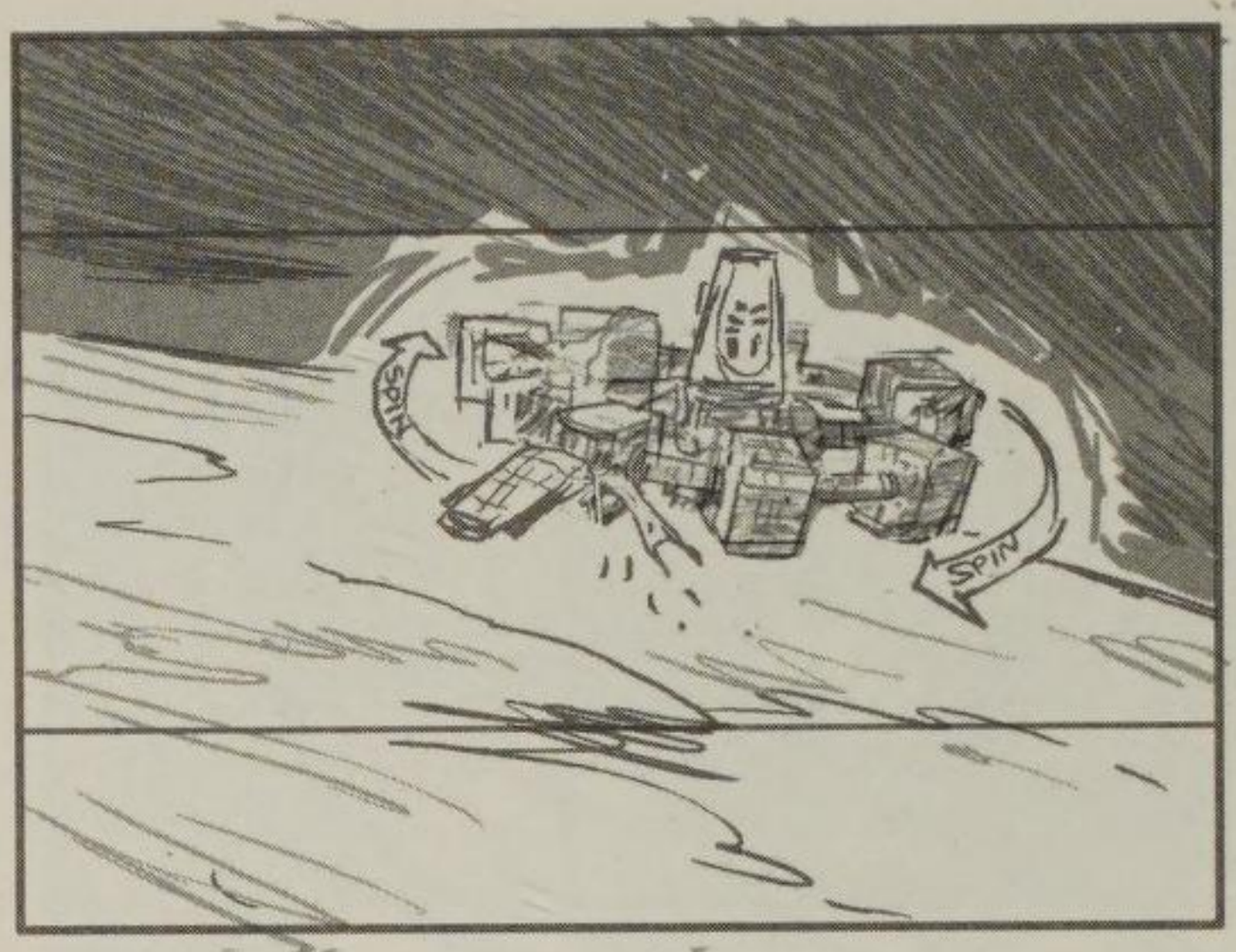
INT, AIRLOCK.
MANN SLAMS
INTO THE
OUTER DOOR.

38



EXT. THE AIRLOCK
SEAL RUPTURES.

39



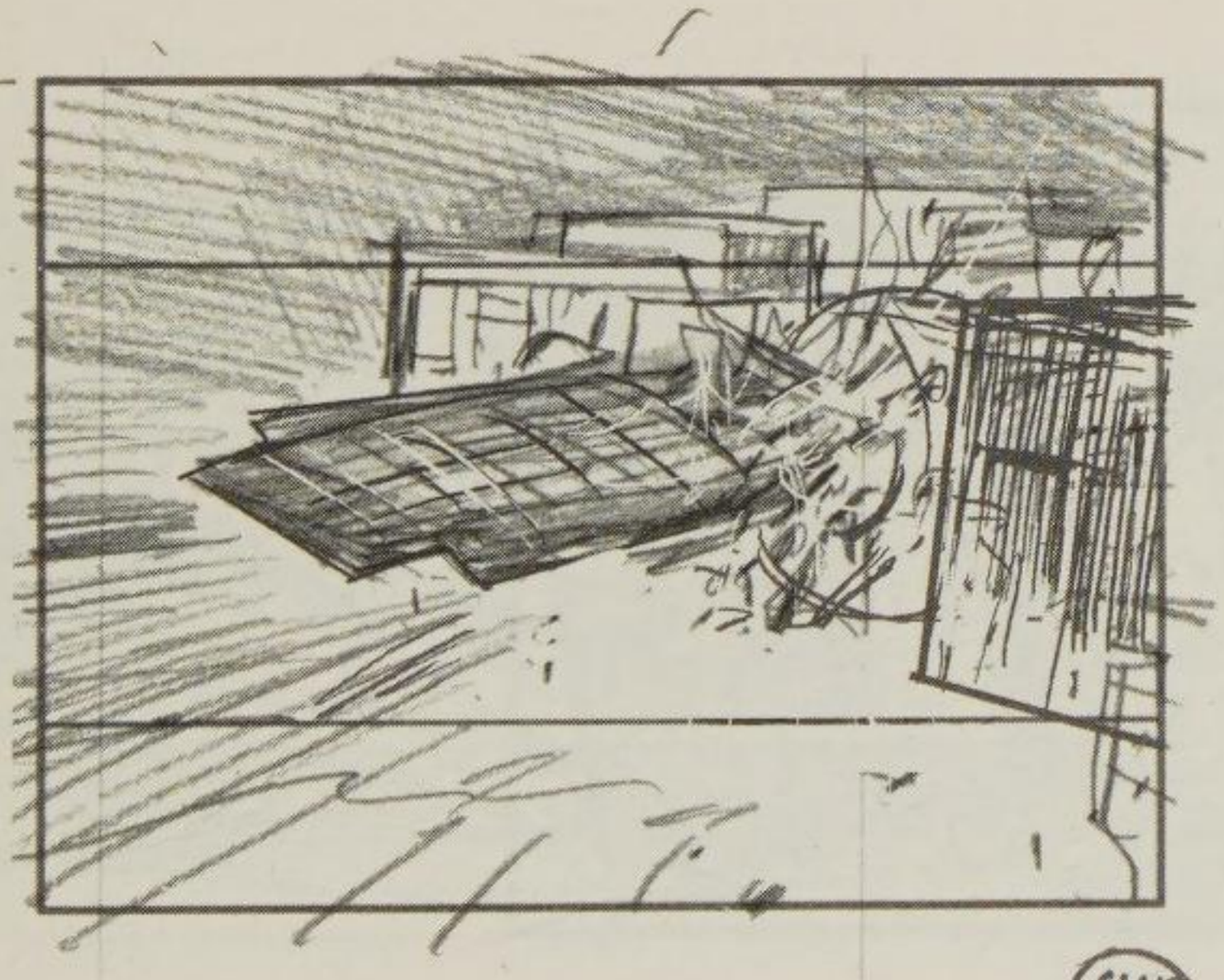
EXT. ESCAPING AIR AND DEBRIS PUSH ENDURANCE INTO A SLOW SPIN..

CUT

40

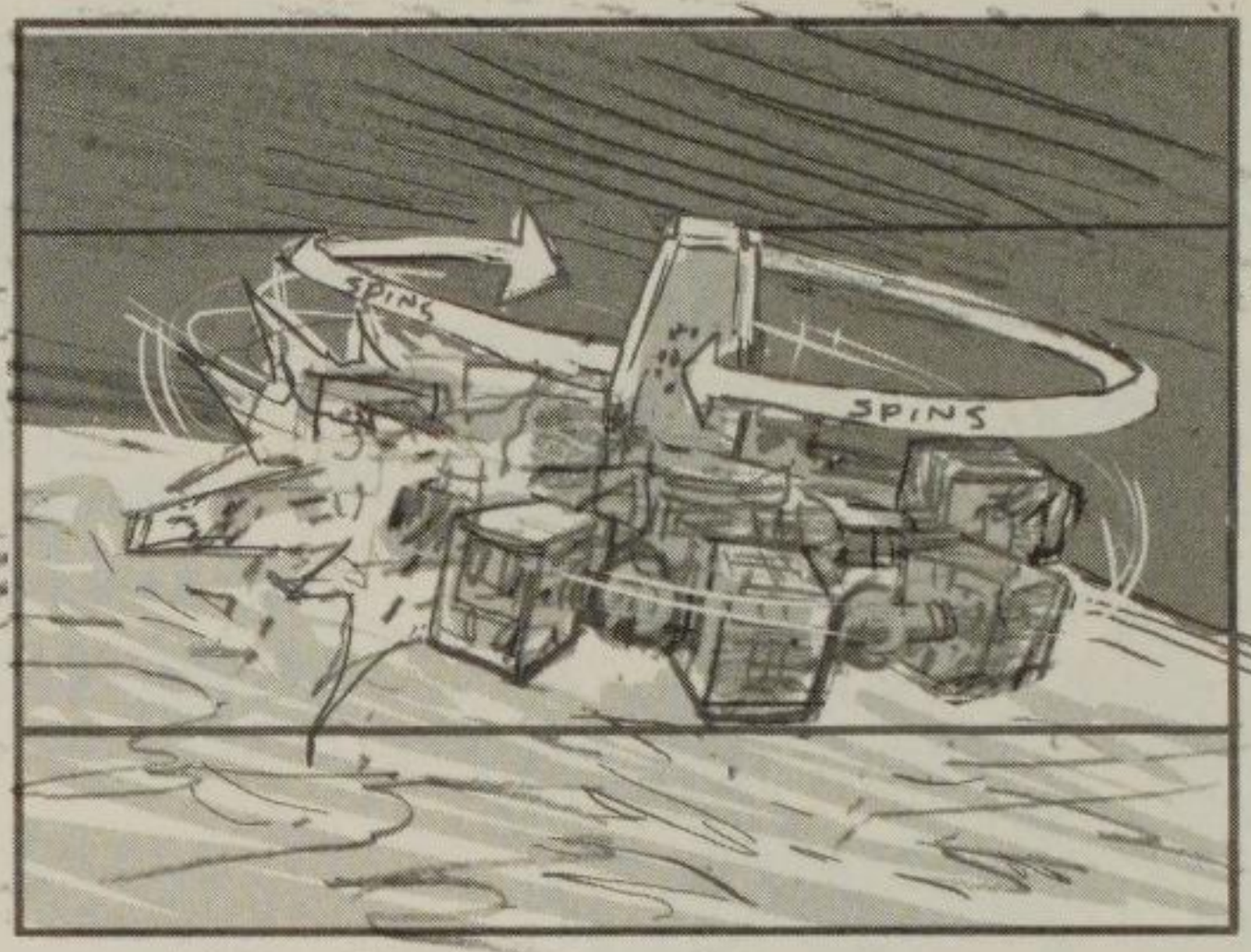
INT. AIRLOCK.
MANN IS HAMMERED BY DEBRIS AS THE AIRLOCK STARTS TO RIP APART.

41



EXT. THE AIRLOCK RIPS APART.

42:



THE SHIP SPINS FASTER THE RANGER RIPS APART..

CUT

43:A

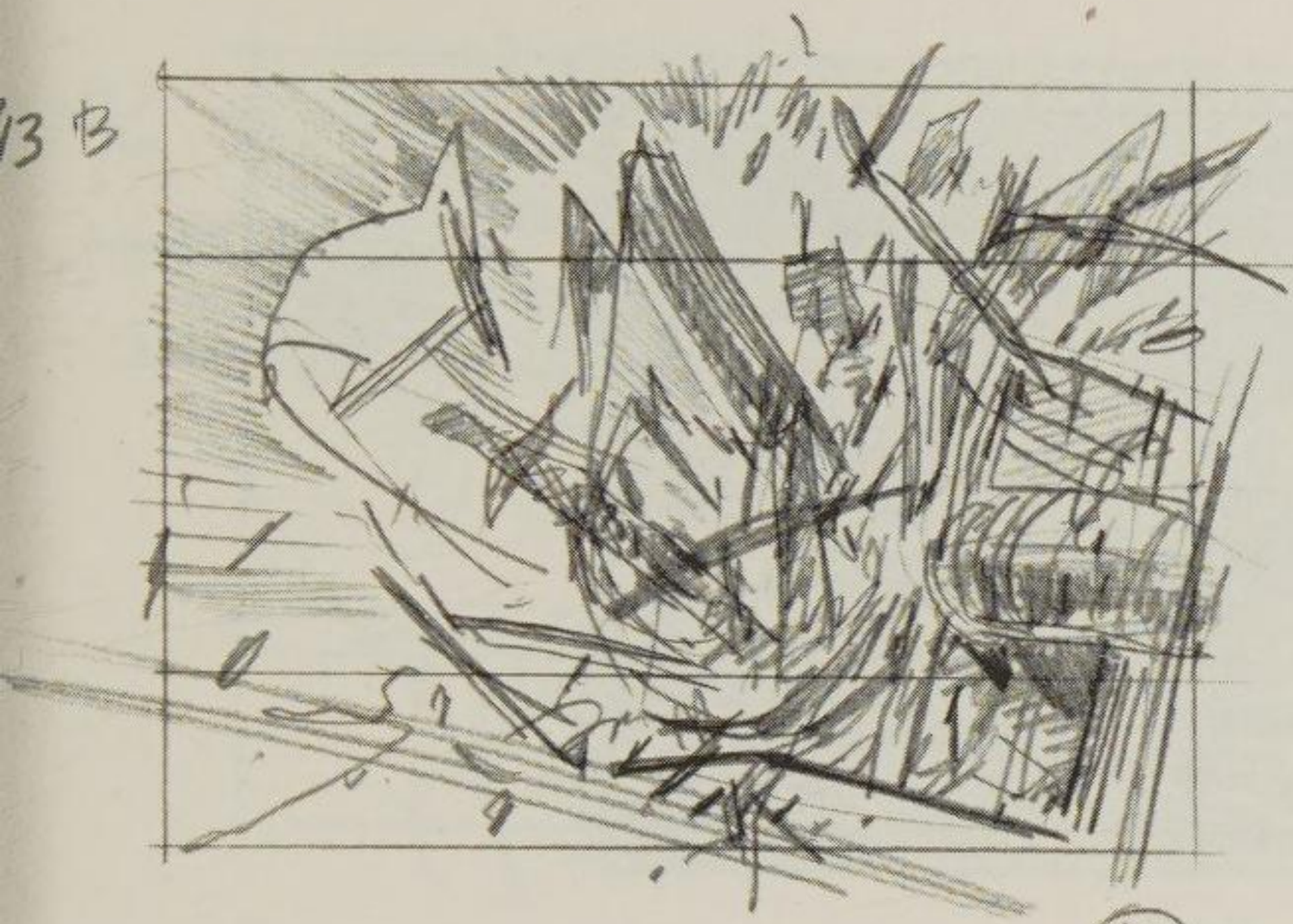
T C

THE RANGER IS RIPPED AWAY, FRAGMENTING...

SLOT CAMERA

PAGE 28

13 B



SHREDDING THE MODULE NEXT TO IT.

CUT

4

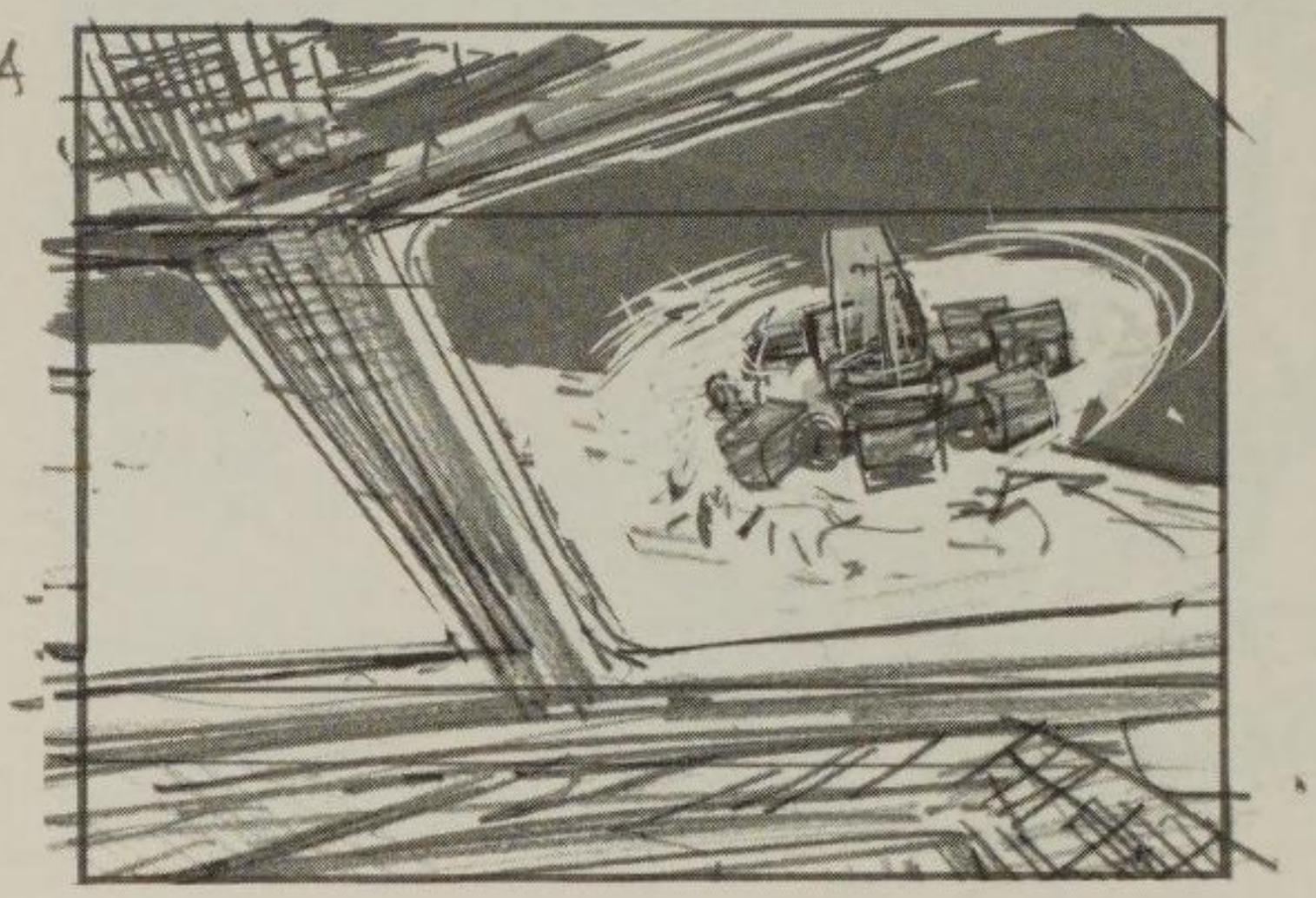
INT. LANDER 2

THEY STARE IN HORROR...

BRAND: "OH MY GOD."

CUT

45 A



THEIR POV FROM LANDER 2 OF THE ENDURANCE AS...

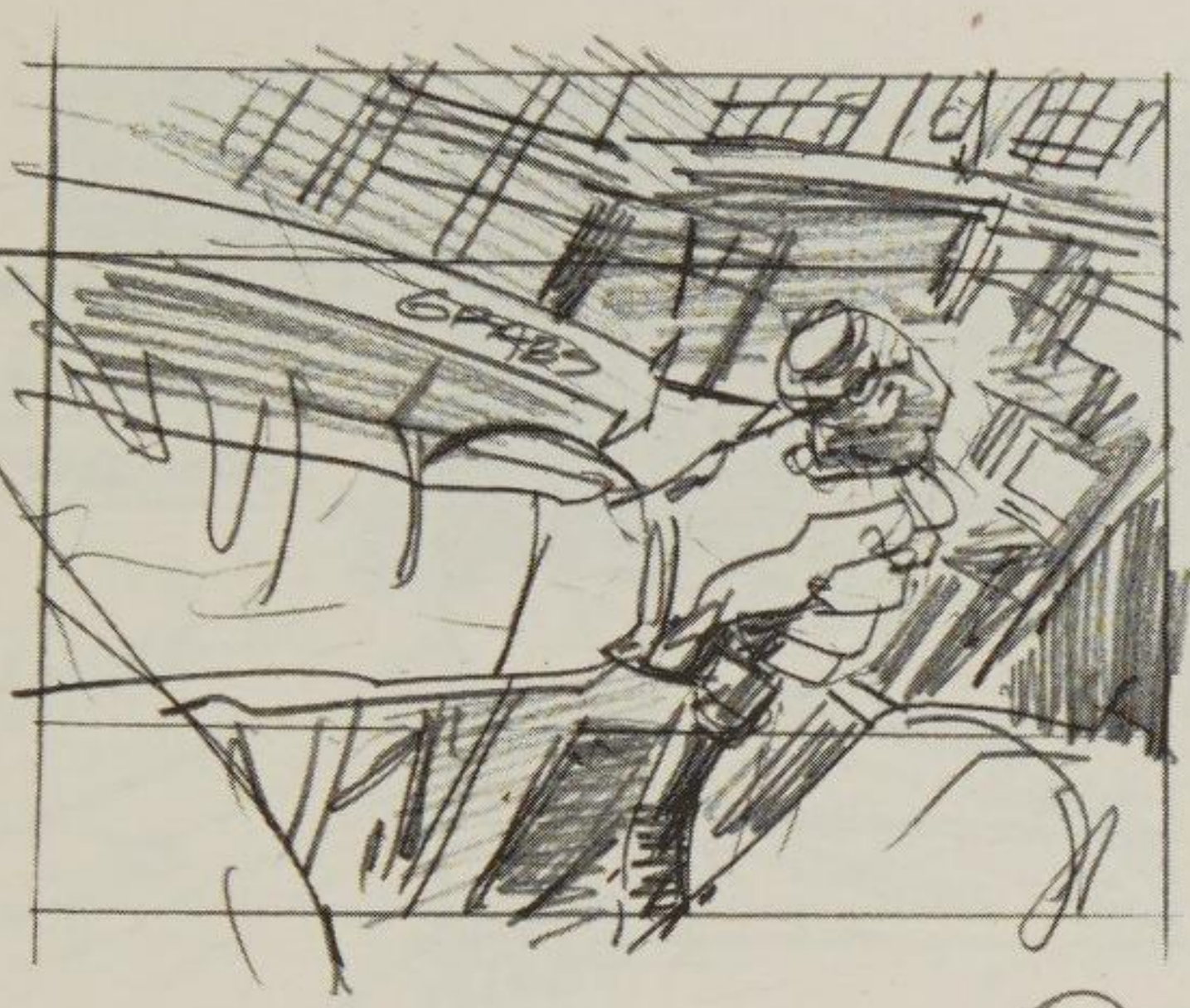
STOR CONTD

45 B

IT'S SENT SPINNING OFF IT'S ORBIT TOWARD THE PLANET.

(CUT)

46



COOPER GRABS THE STICK.

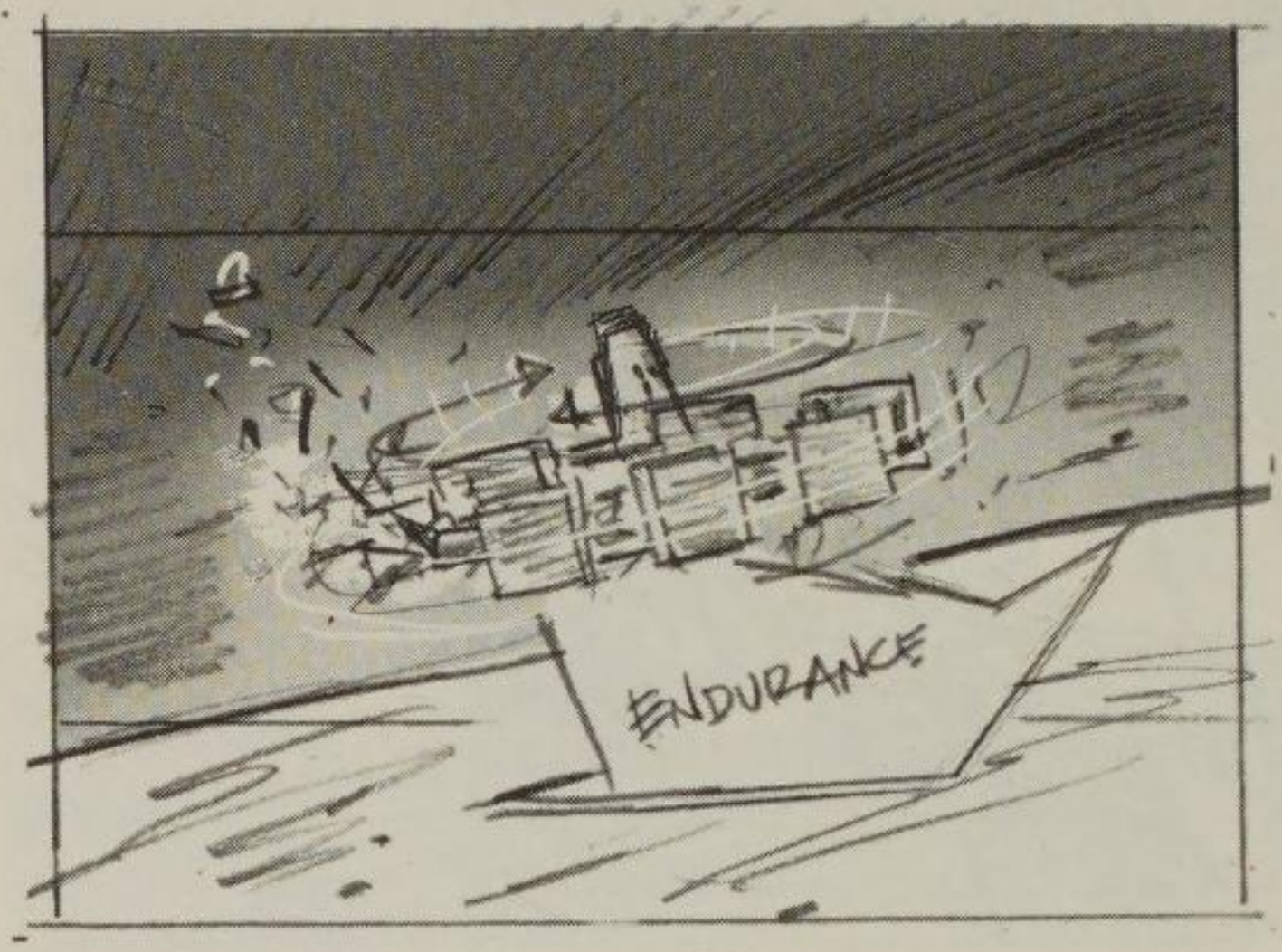
CUT

47

COOPER HITS THE THRUSTERS.

CUT

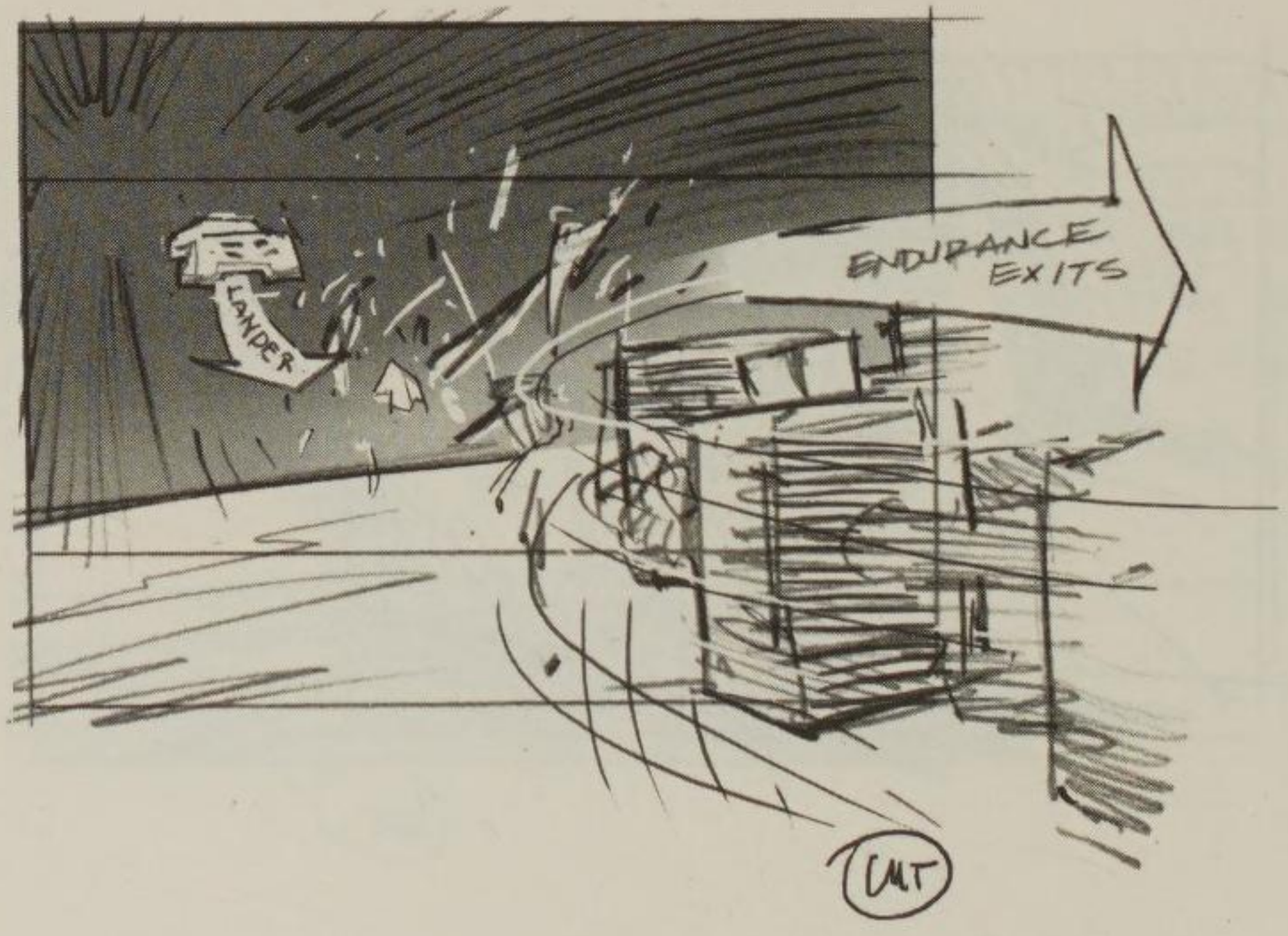
48A



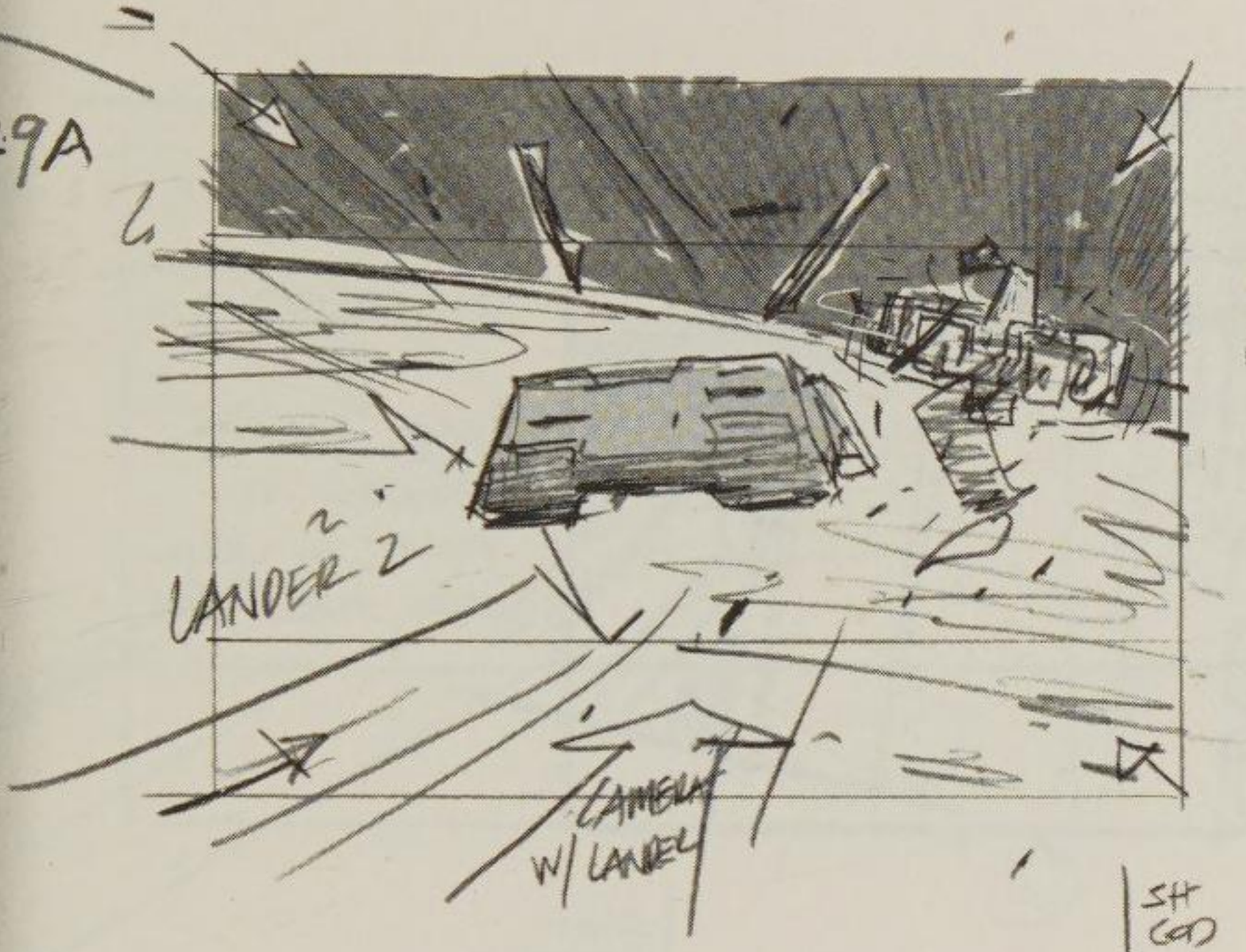
CRIPPLED ENDURANCE IN A FAST, FLAT SPIN HEADING DOWN...

SHOT CONTD

48B



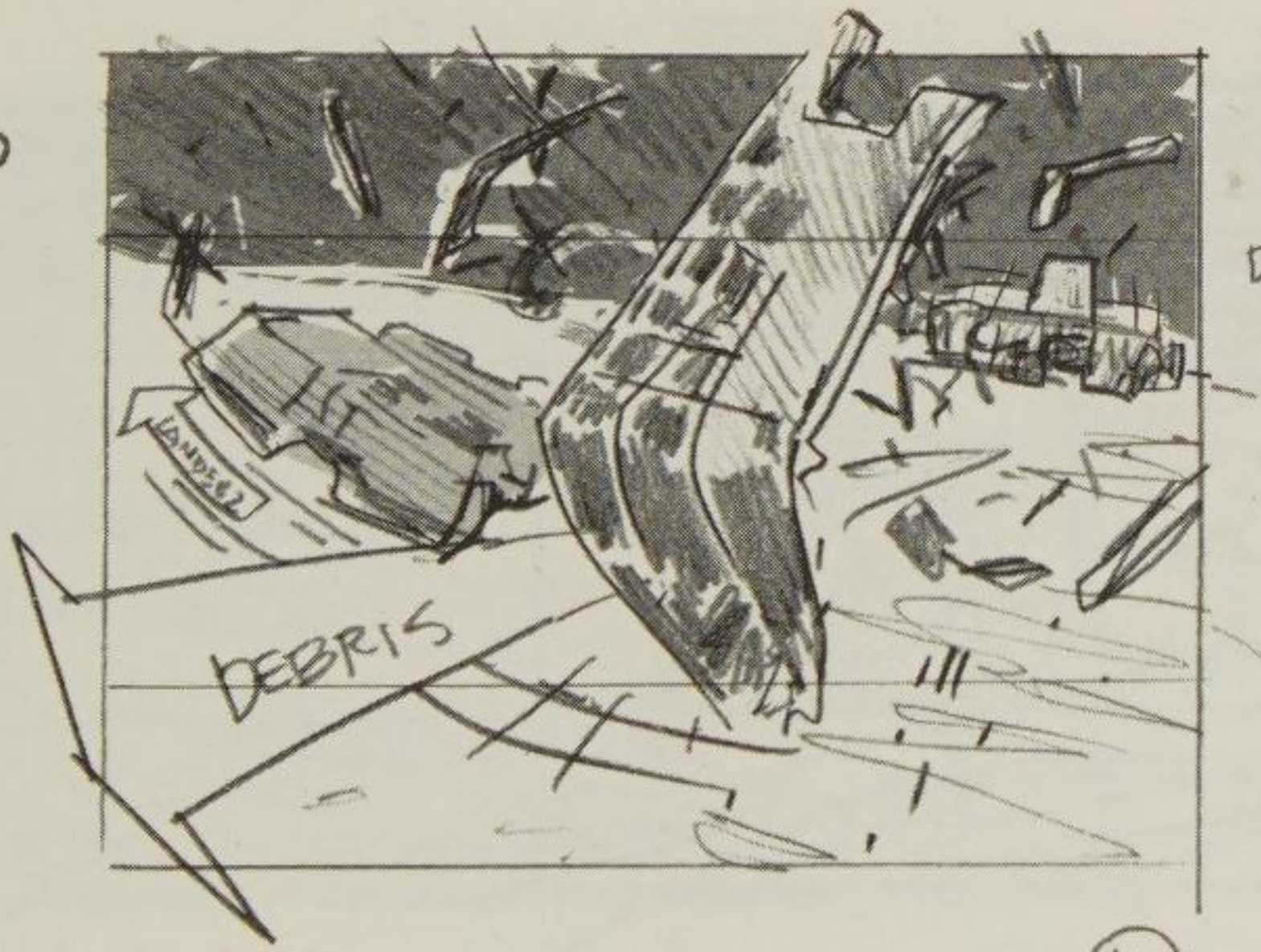
49A



LANDER 2 FOLLOWS ENDURANCE...

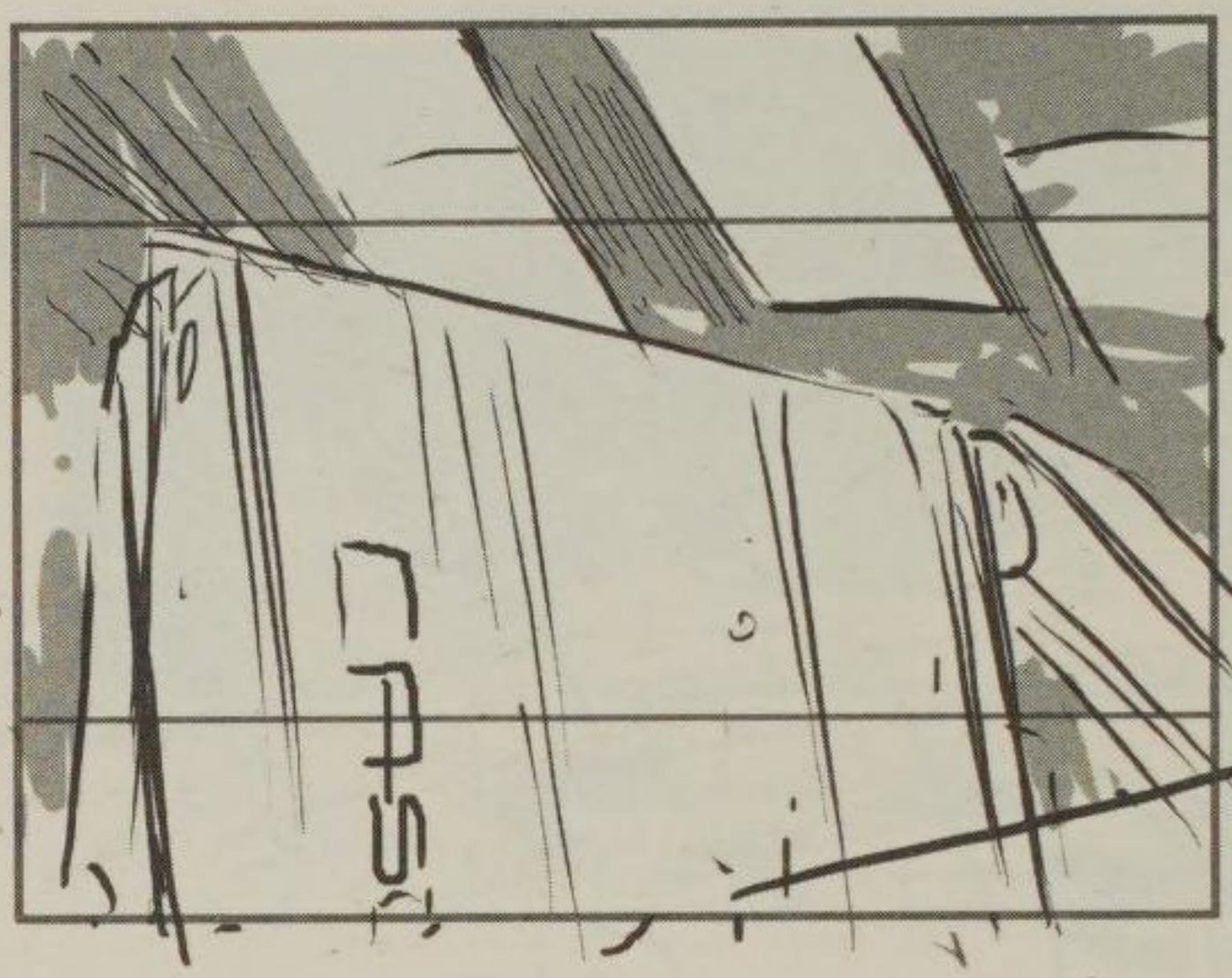
SH CAM

49B



DODGING DEBRIS

50 A



INT. LANDER 2

CASE: 'COOPER, THERE'S NO POINT IN USING OUR FUEL TOO,"

50 B

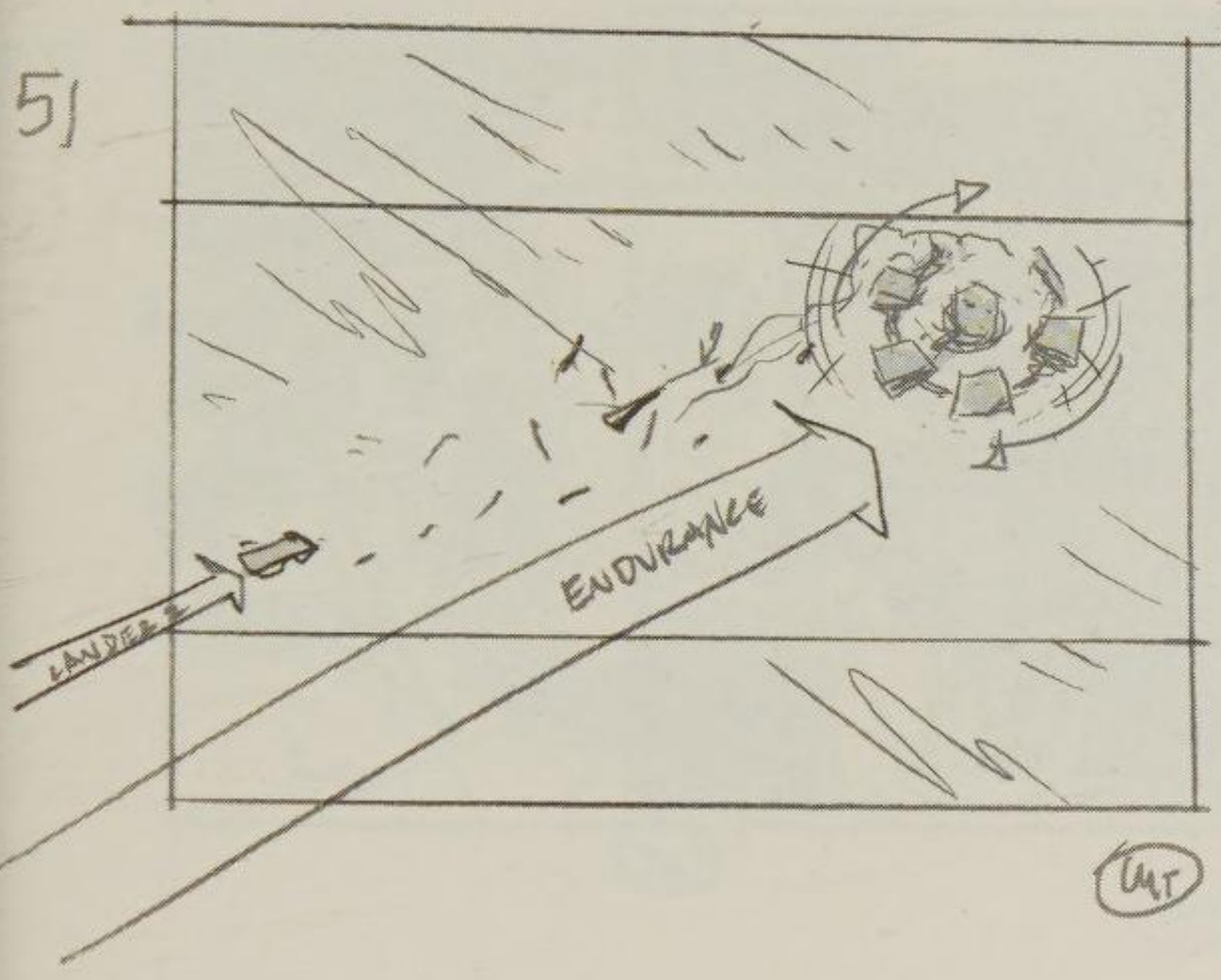
COOPER: 'JUST ANALIZE THE ENDURANCE'S SPIN.'

BRAND: " WHAT ARE YOU DOING?"

COOPER: "DOCKING."

(CUT

51



DOWN ANGLE.
LANDER 2 ROCKETS AFTER ENDURANCE — SLOWLY CLOSING.

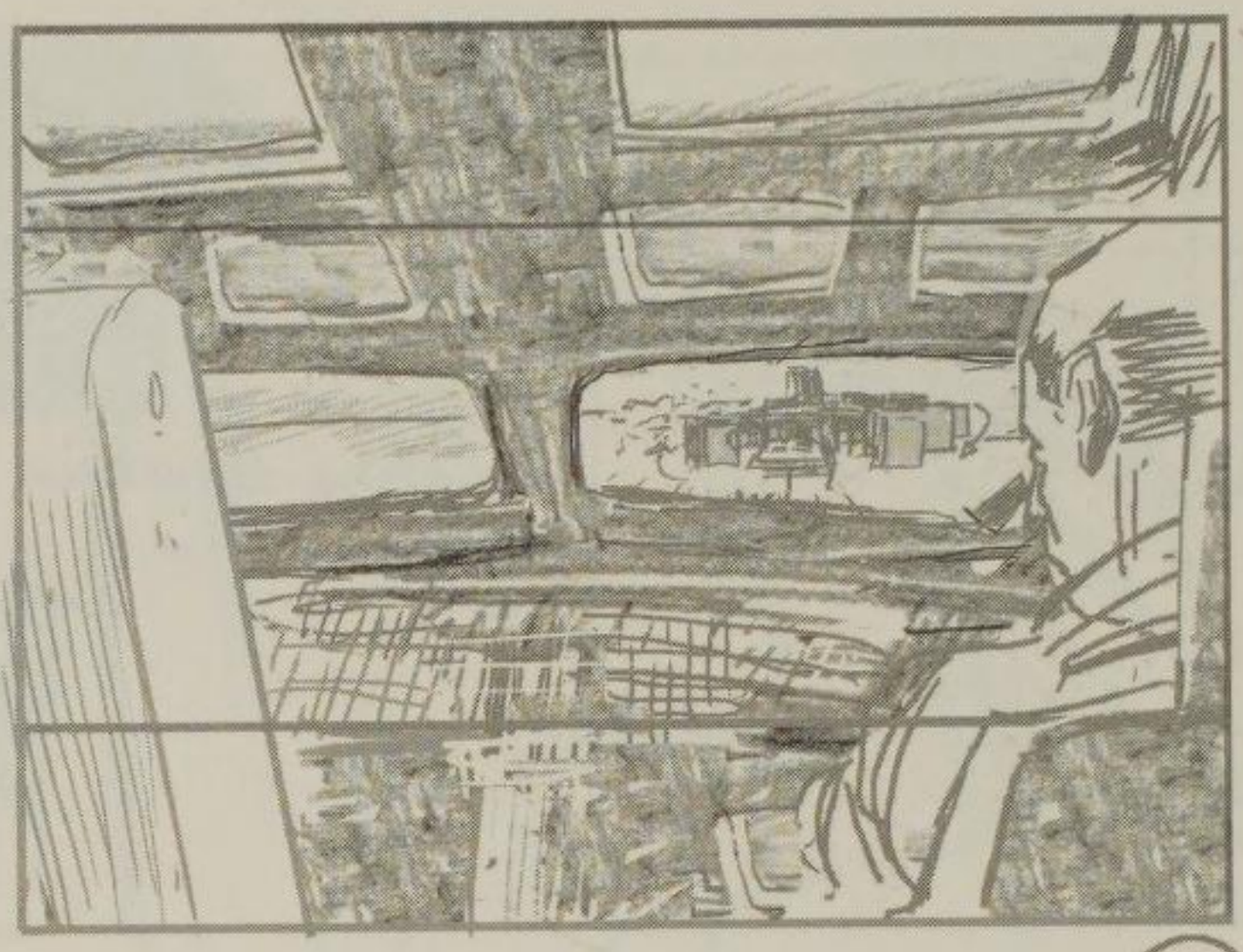
CUT

52

ENDURANCE STARTS TO ENCOUNTER THE ATMOSPHERE.

CUT

53

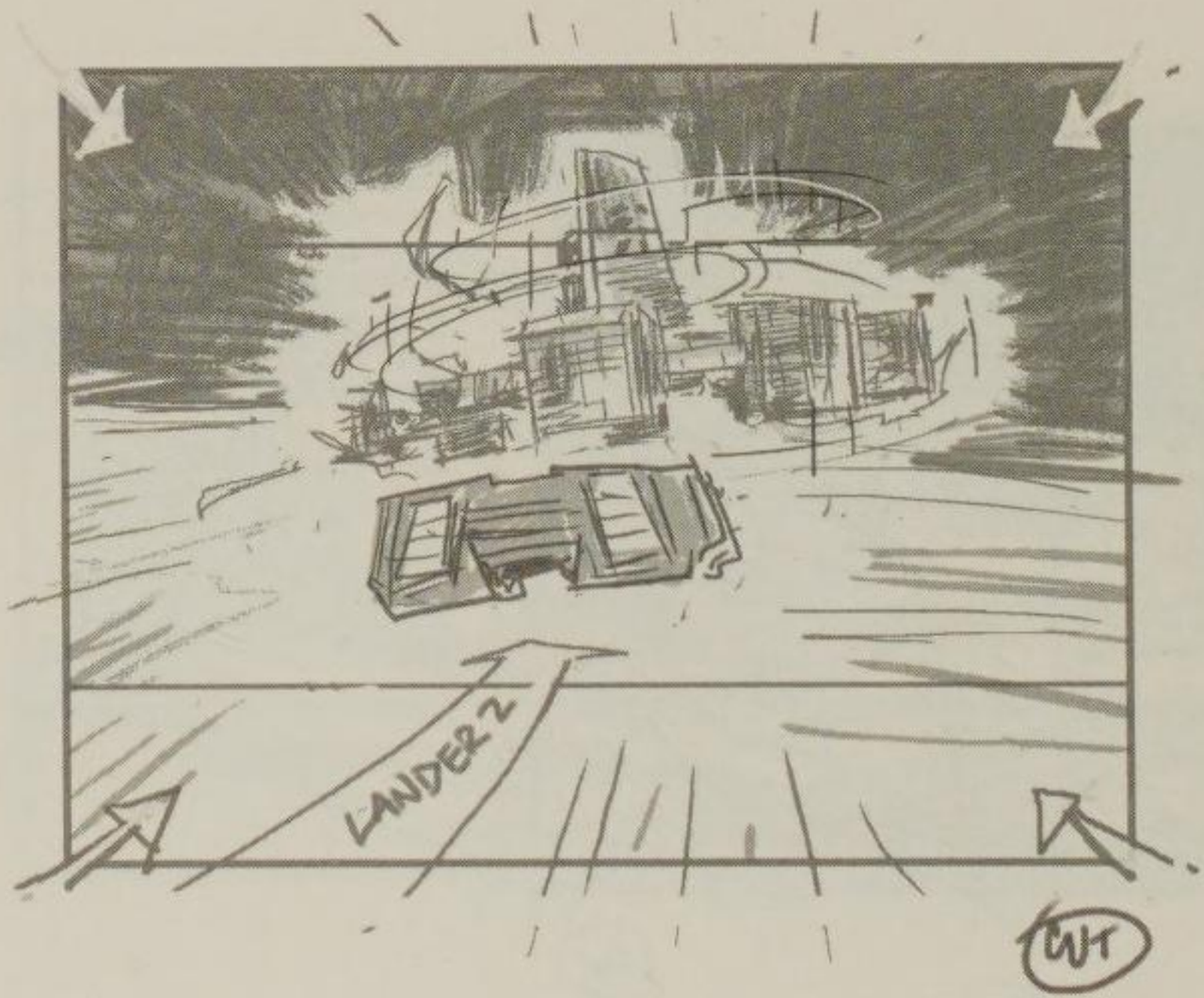


INT. LANDER 2
TO THE SPINNING
SHIP.

COOPER CHECKS
SPEED AGAINST
THE ENDURANCE.

CUT

54



FOLLOWING LANDER 2
AS IT GAINS ON
ENDURANCE.

CUT

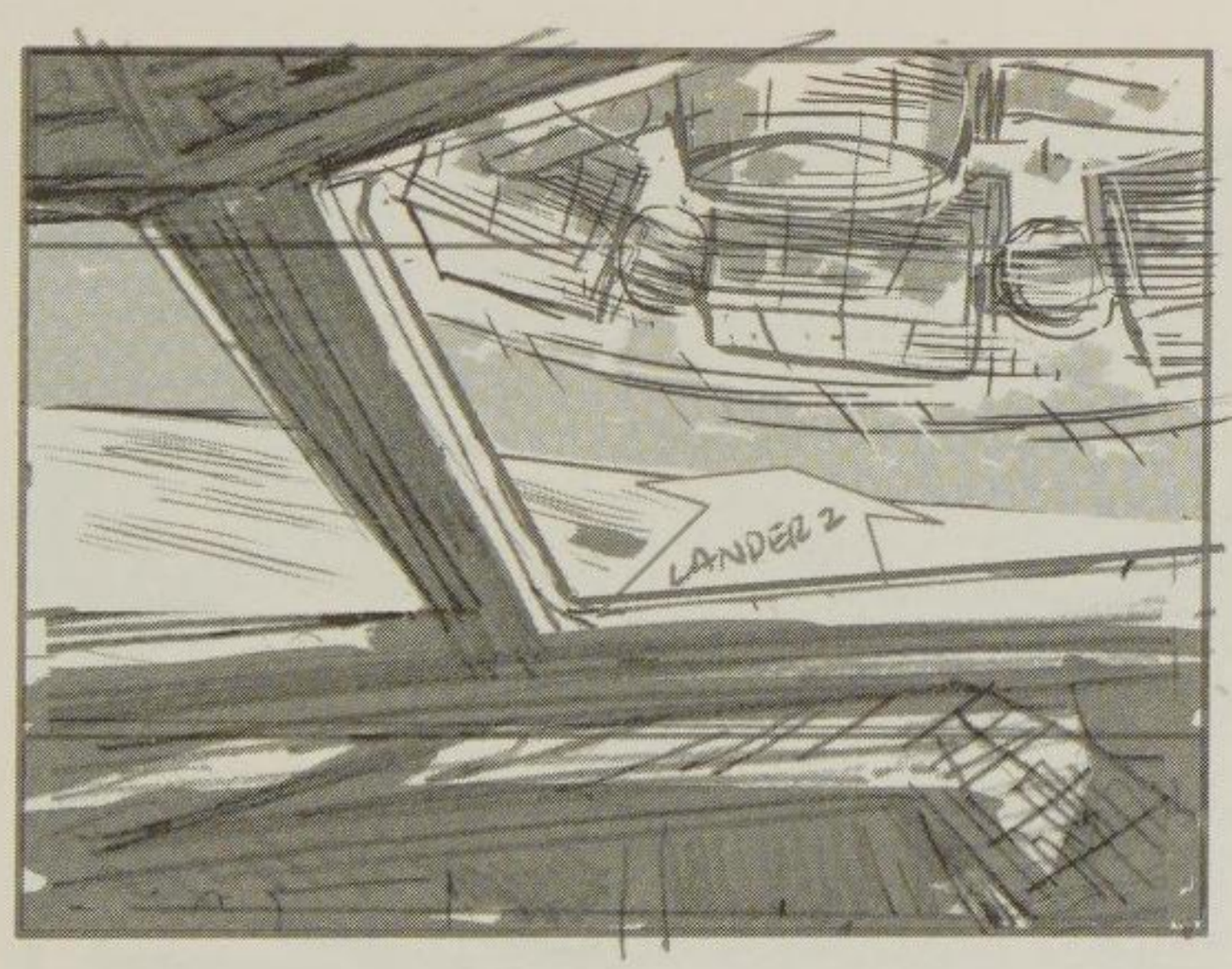
PAGE 36

55

COOPER PILOTS.

CUT

56



LANDER 2 MOVES UNDER ENDURANCE.

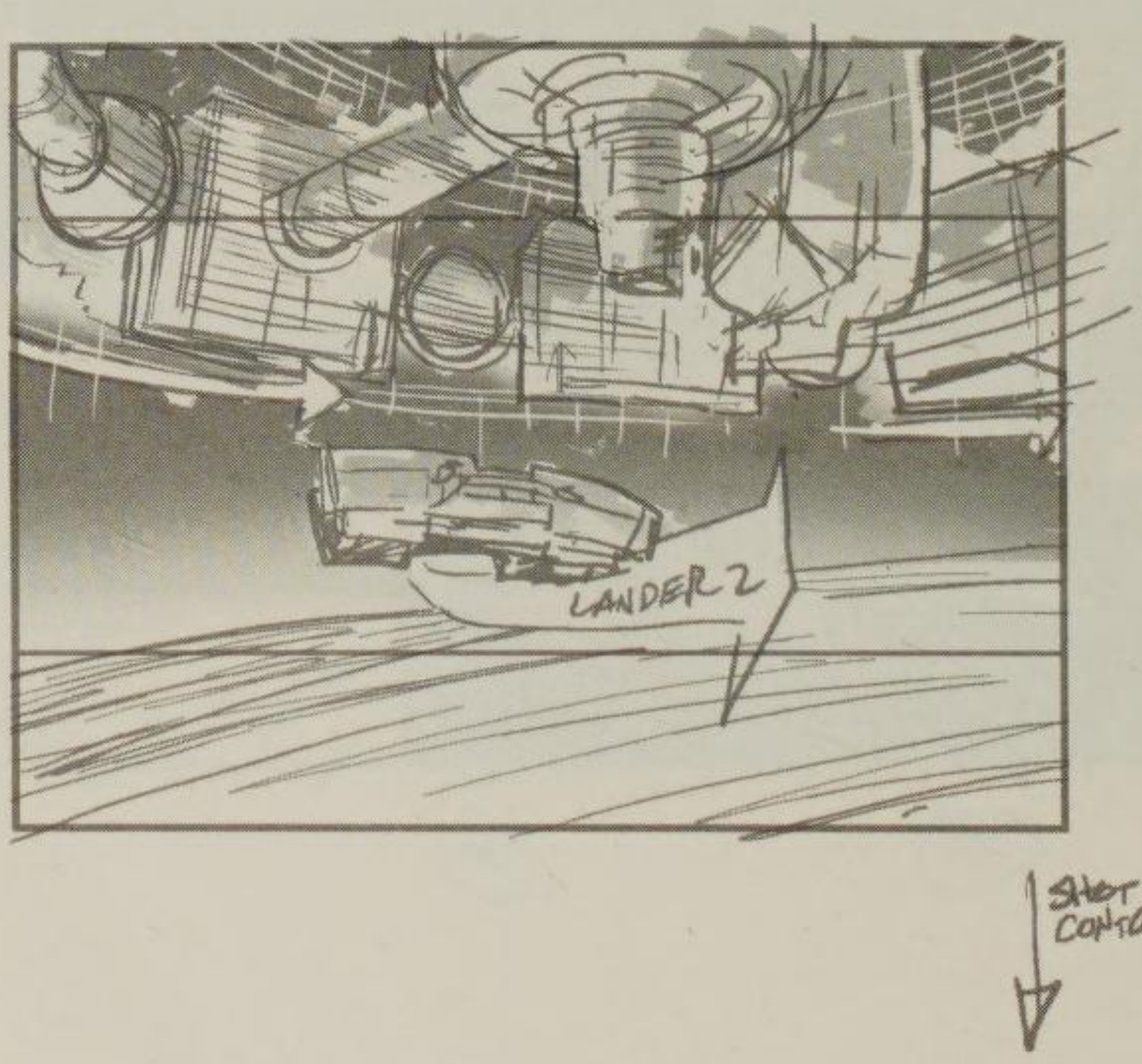
CUT

57

C PULLS BACK ON THE THROTTLE

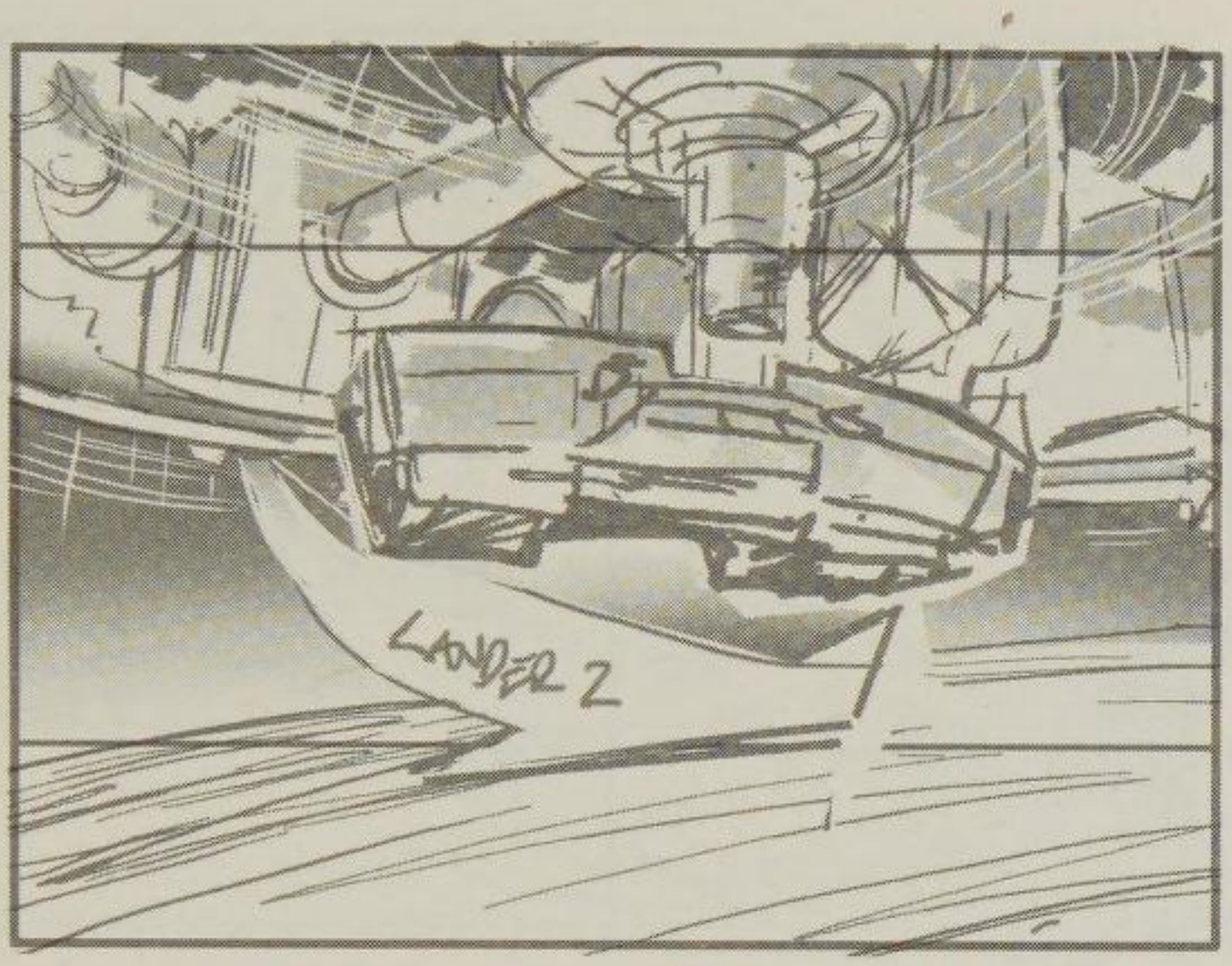
CUT

58



SLOT CONTD

58B



LANDER COMES INTO POSITION UNDER ENDURANCE

CUT

59

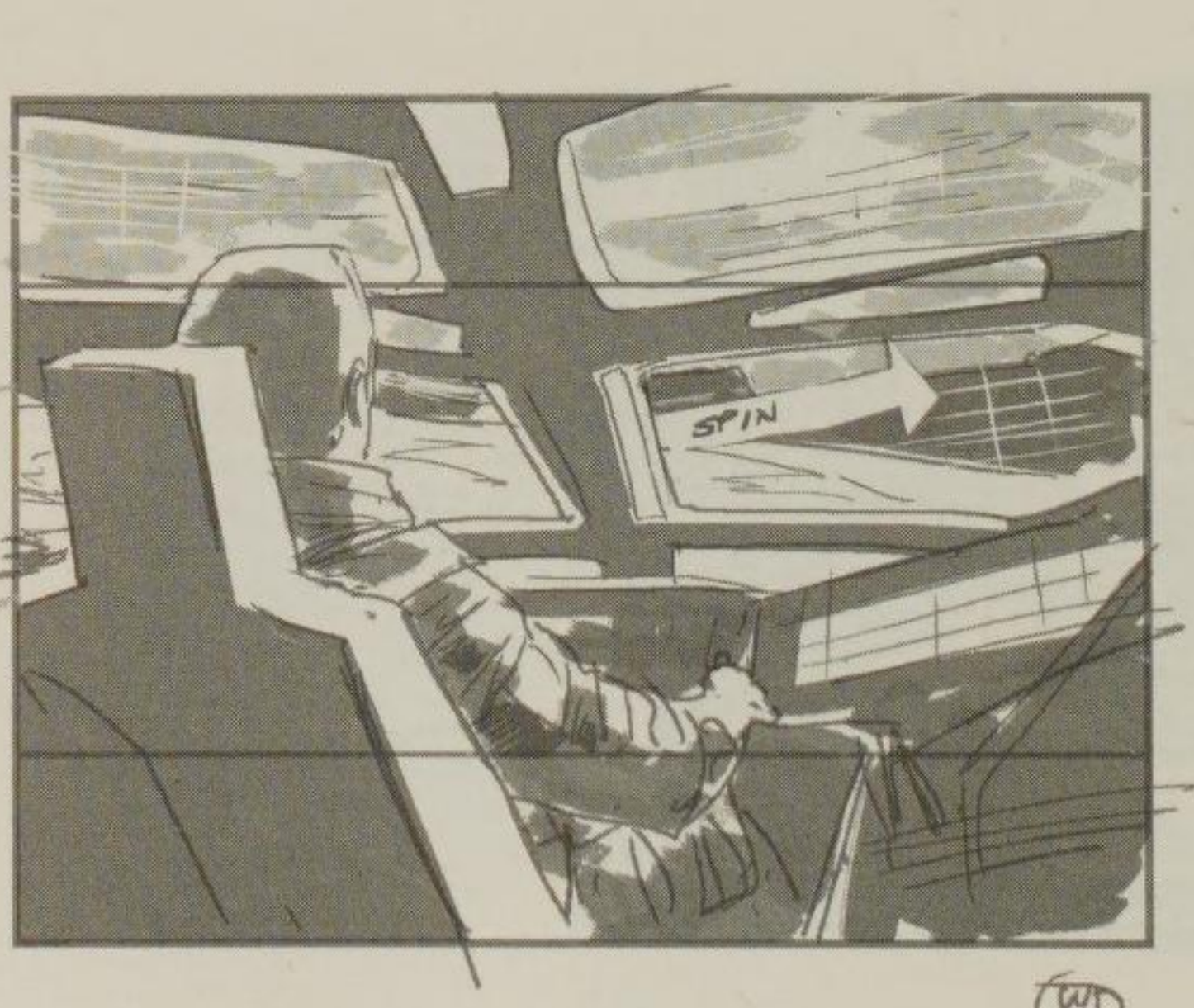
CUT

60

CASE: 'THIS IS NO TIME FOR CAUTION."

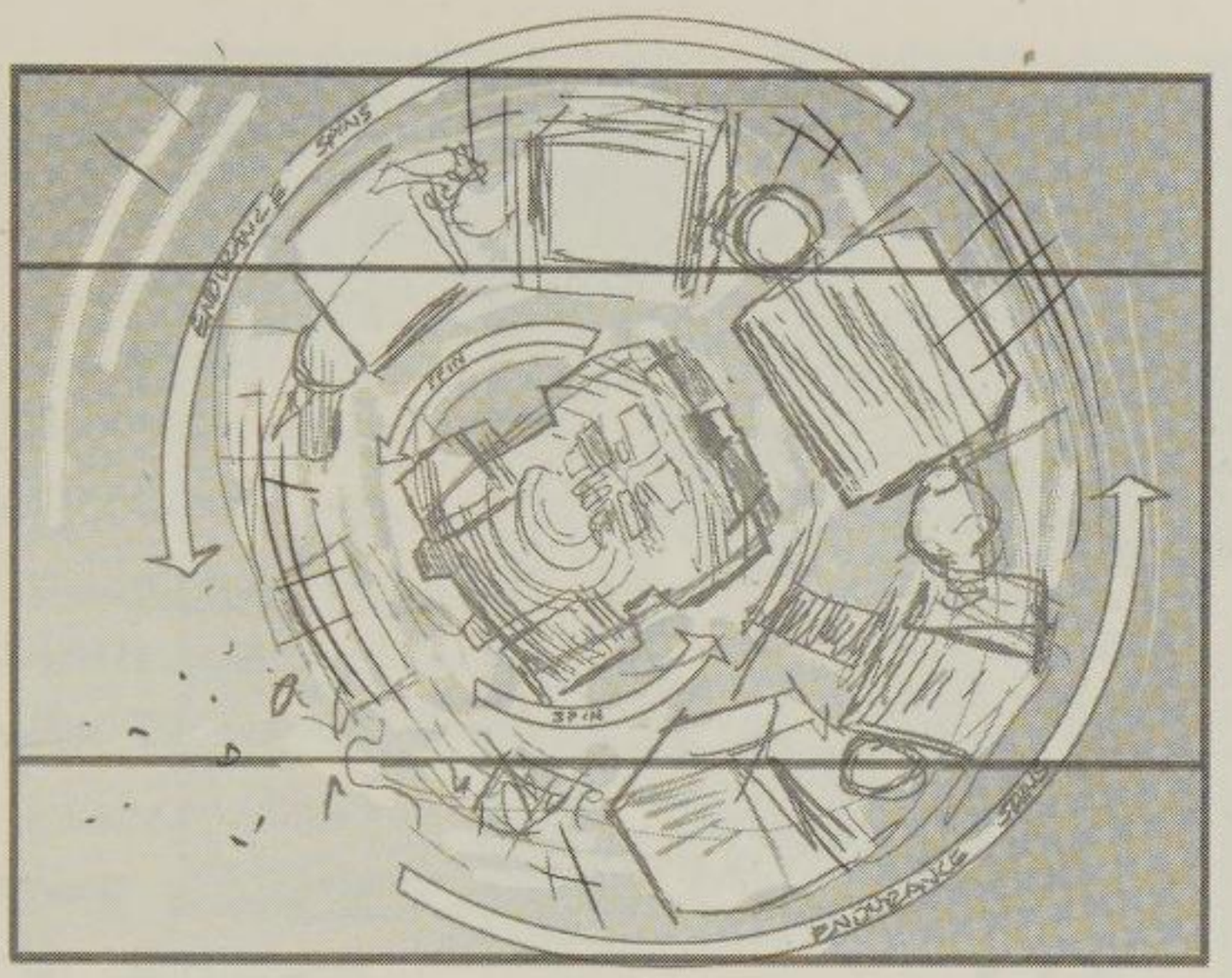
COOPER: 'IF I BLACK OUT, TAKE THE STICK.'

61



LANDER 2 STARTS TO SPIN.

62



EXT. THE LANDER SPINS FASTER AND FASTER — CATCHING UP WITH ENDURANCE.

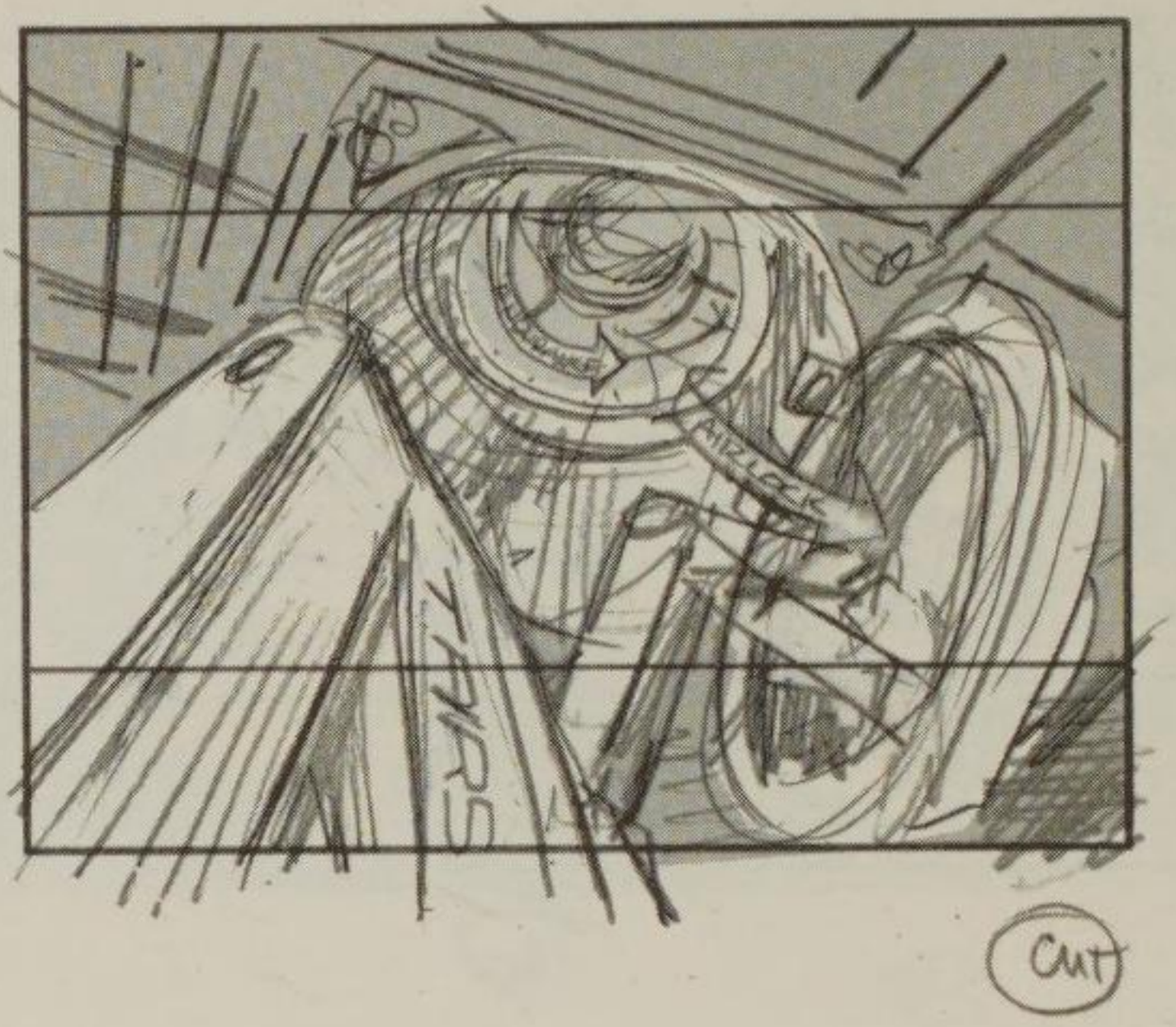
CUT

63

GFORCE OF THE SPIN PULLS THEM IN THEIR RESTRAINTS.

CUT

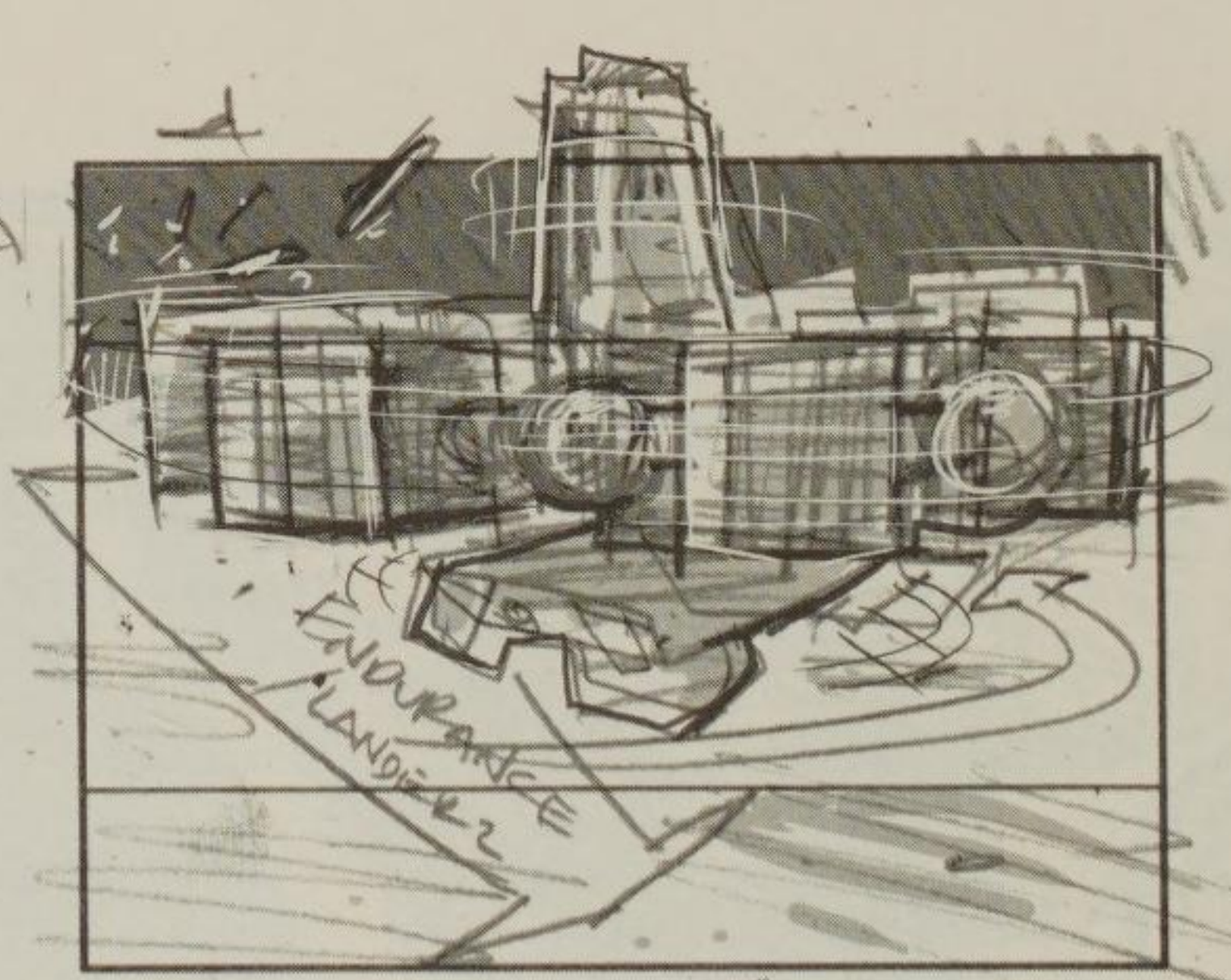
64



CUT

UP ANGLE PAST TARS AS HE OPENS THE INT. AIRLOCK DOOR THE ENDURANCE HATCH IS ABOVE THEM NOW - SLOWLY ROTATING RELATIVE TO HIM,

65A



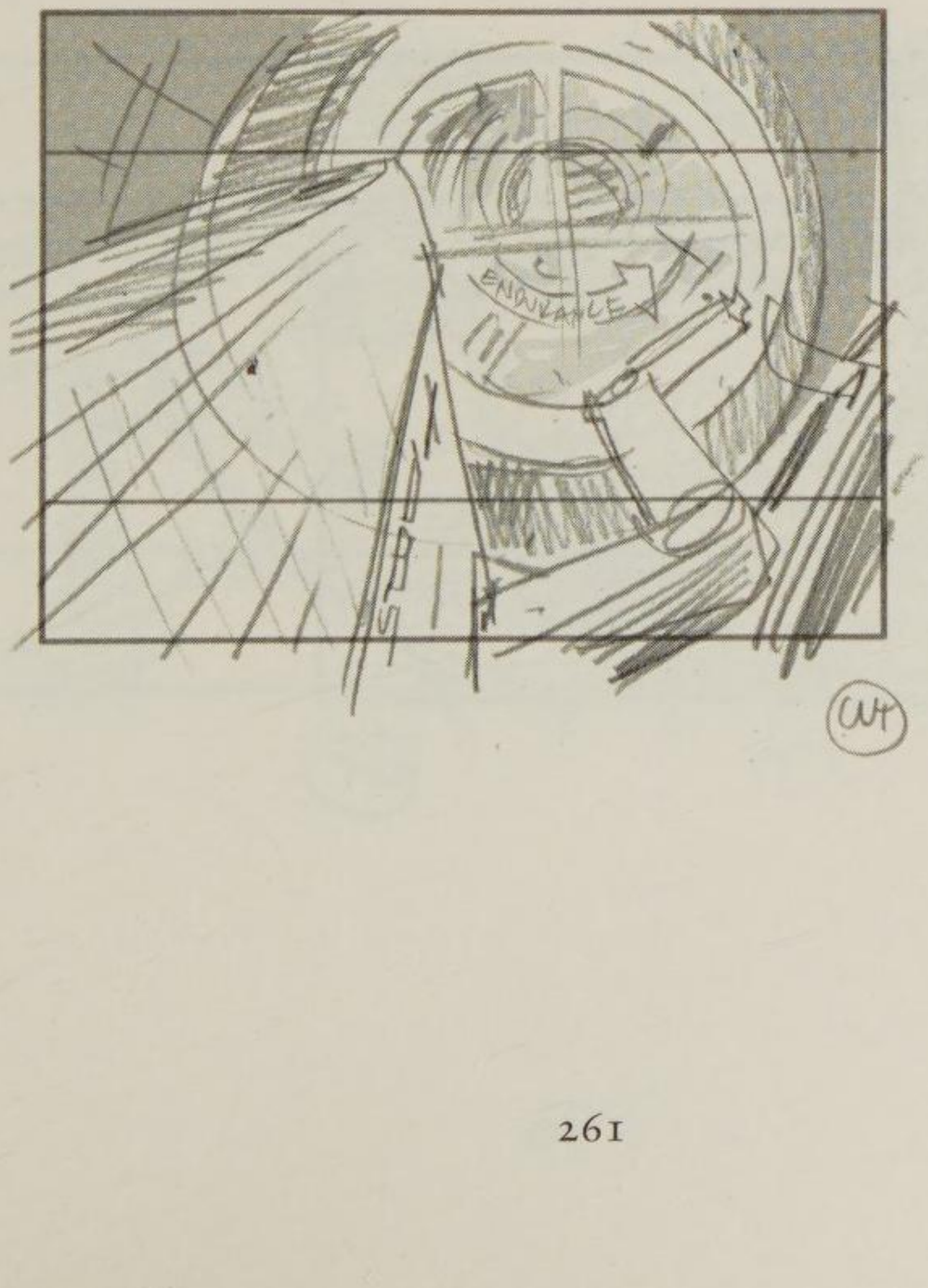
ENDURANCE PLUMMITS..,

SHOT CONT'D

65B

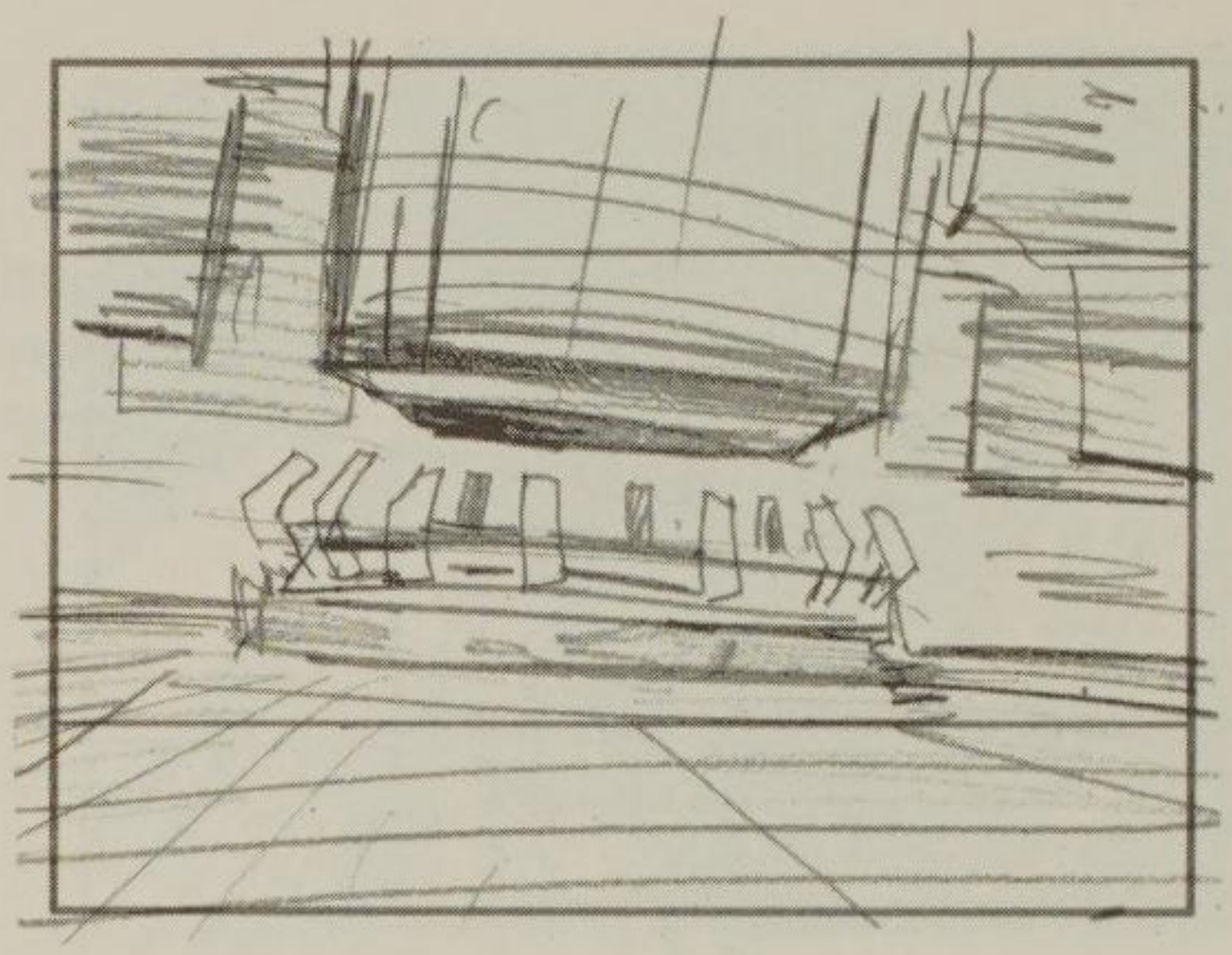
CURVATURE OF THE PLANET DISAPPEARING.

66



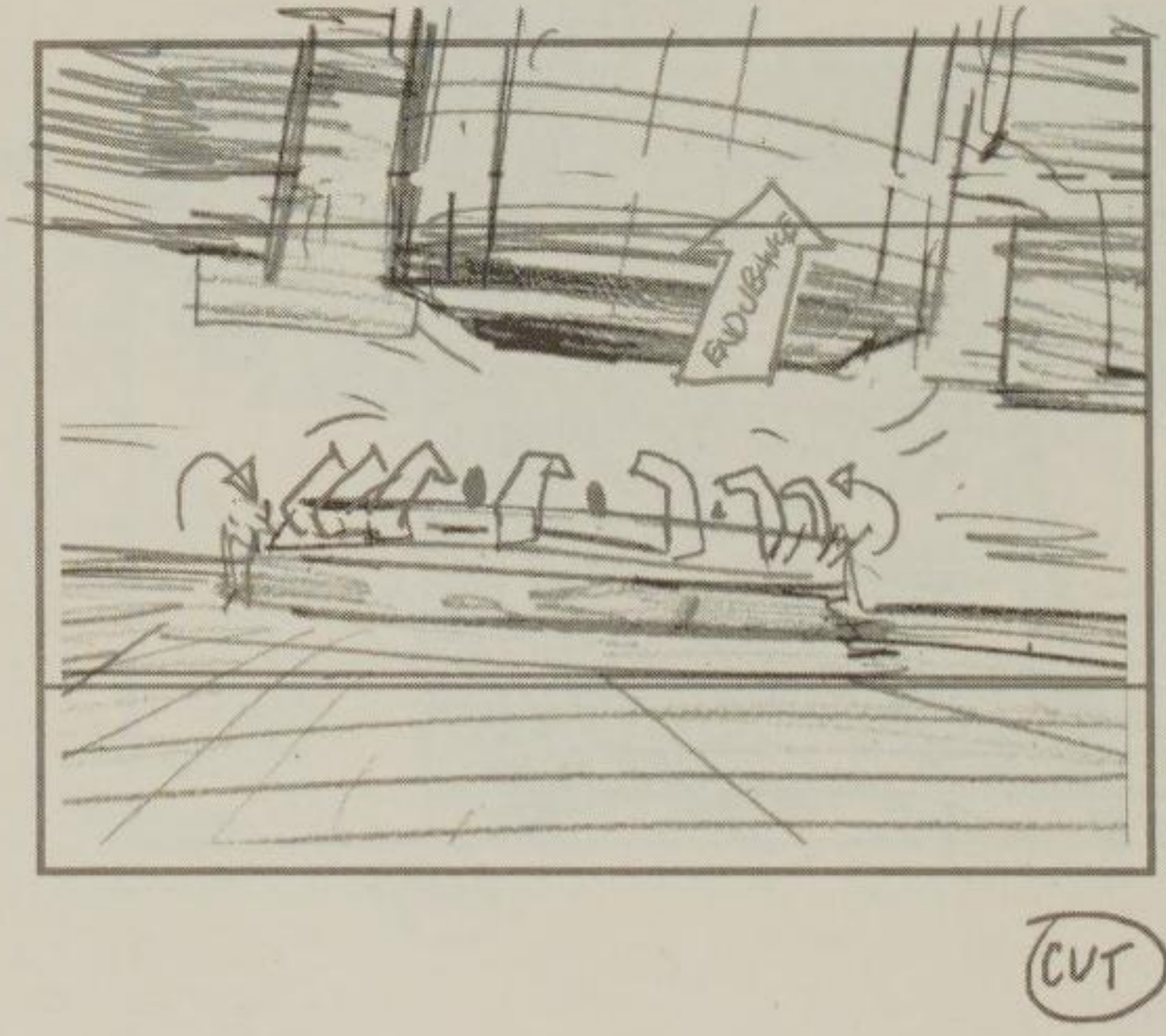
INT. TARS PEERS UP AS THE SPIN SPEEDS MATCH.

67A



EXT. THE GRAPPLES —

67B



FIRE BUT MISS THE ENDURANCE AIRLOCK. —

THE HATCHES MOVED.

CUT

68

CUT

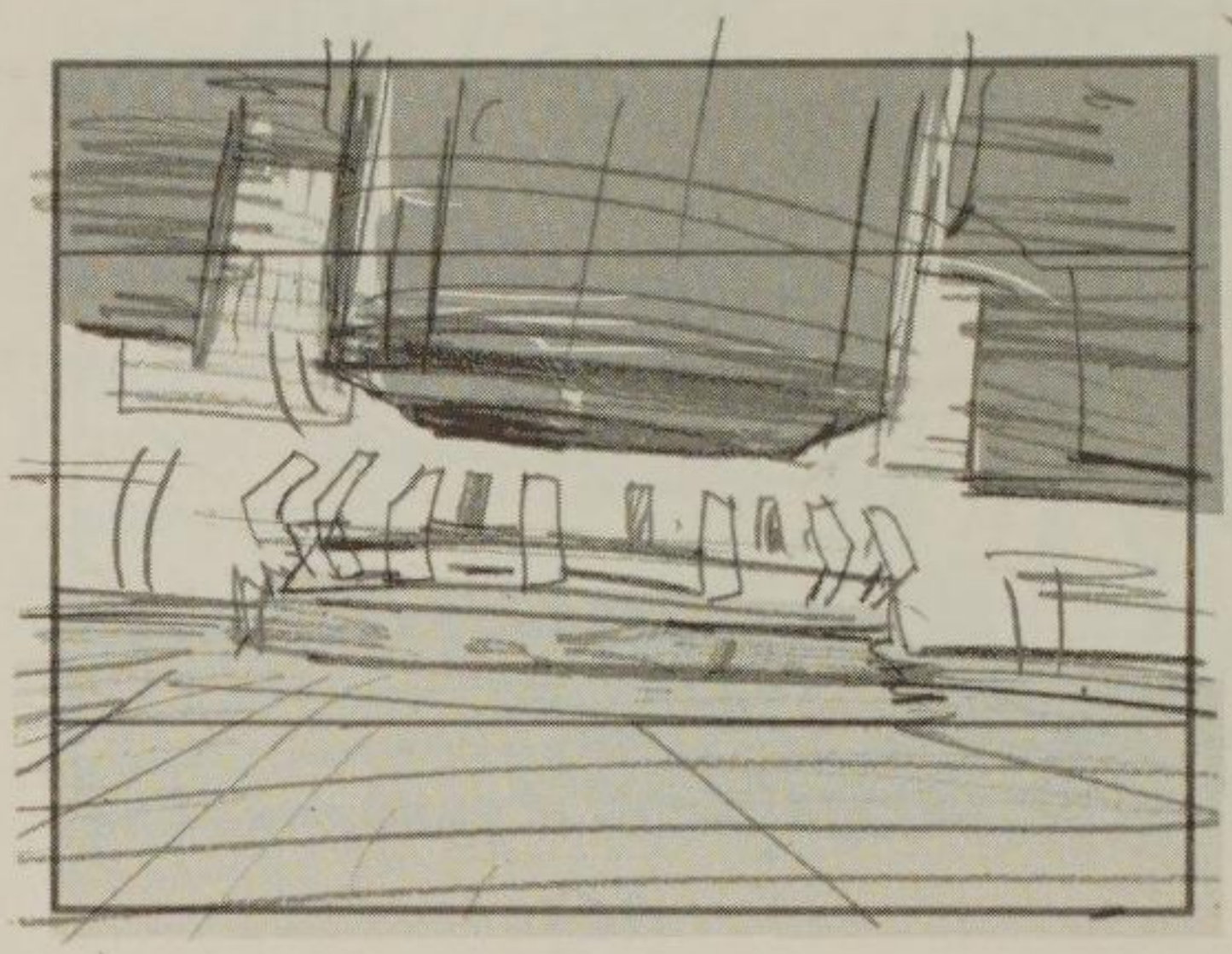
*COOPER KEEPS HIS EYES ON THE CONTROLS, NOT THE WINDOWS.

69

CUT

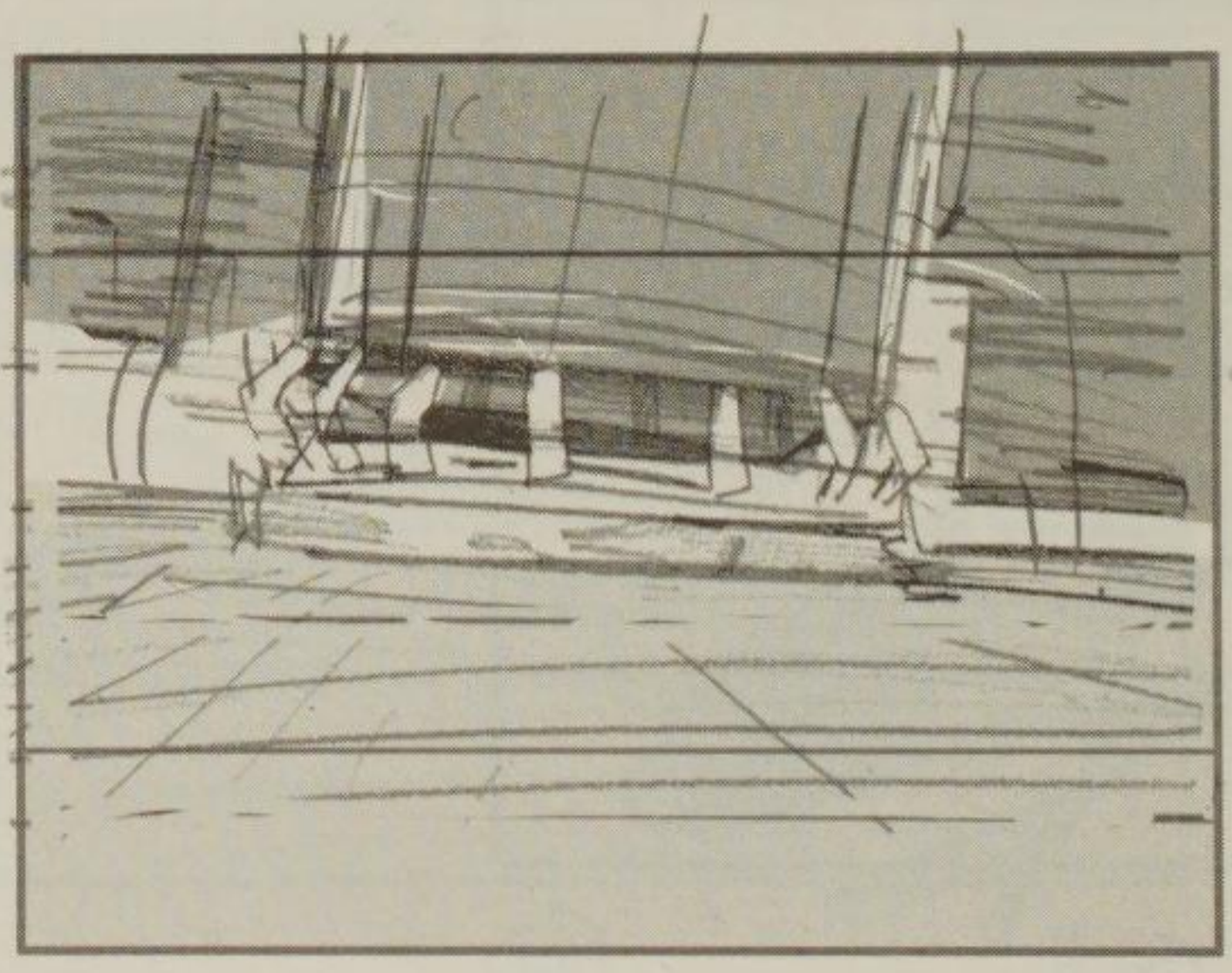
INT. COCKPIT. BRAND LOOSES CONSCIOUSNESS.

70 A



HATCHES ALIGN AGAIN . . .

70B



GRAPPLES FIRE — THEY HOLD.

TARS: "GOT IT!"

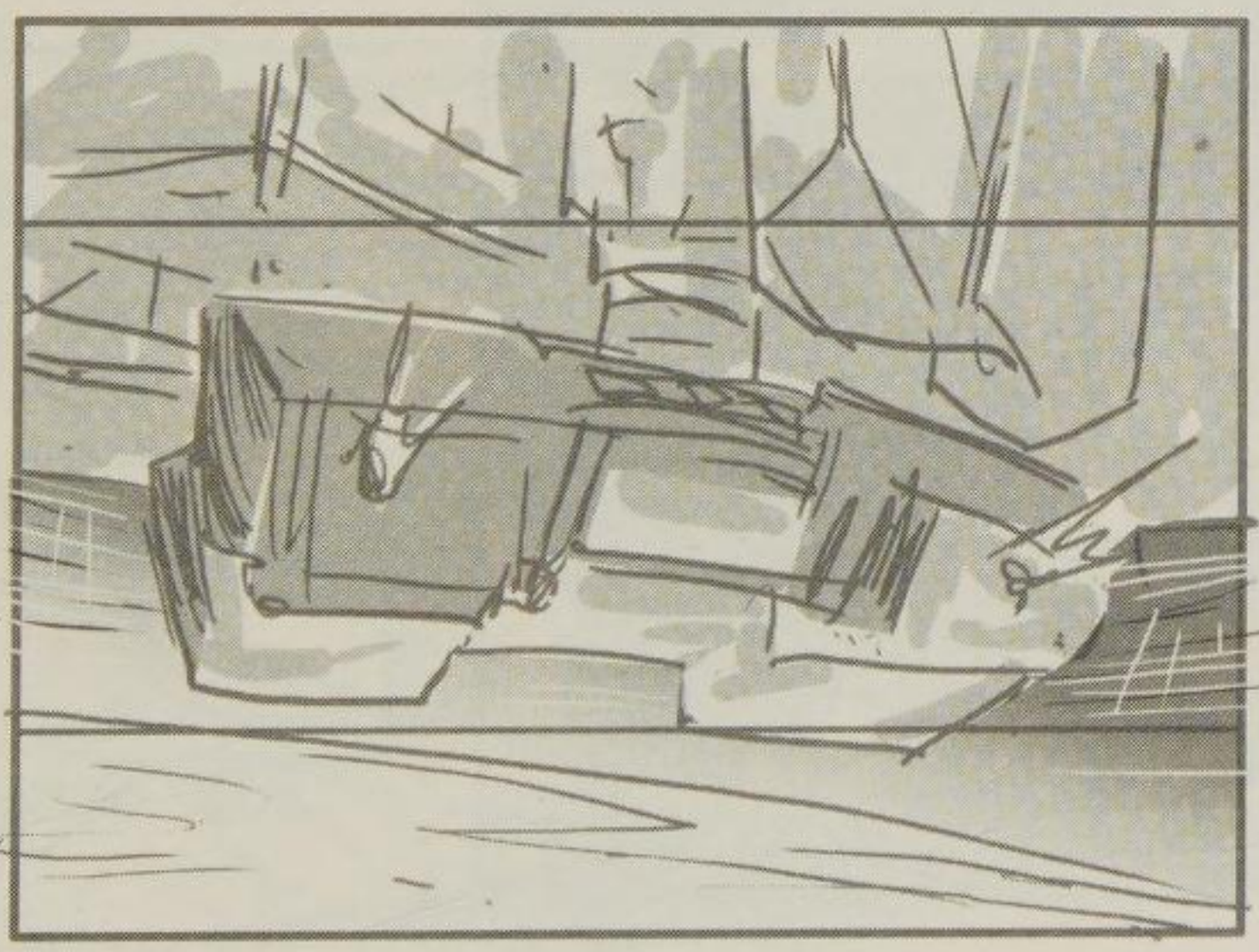
CUT

71

INT. COCKPIT.
COOPER REGISTERS.
CASE FIRE THE
RETRO ROCKETS.

UNIT

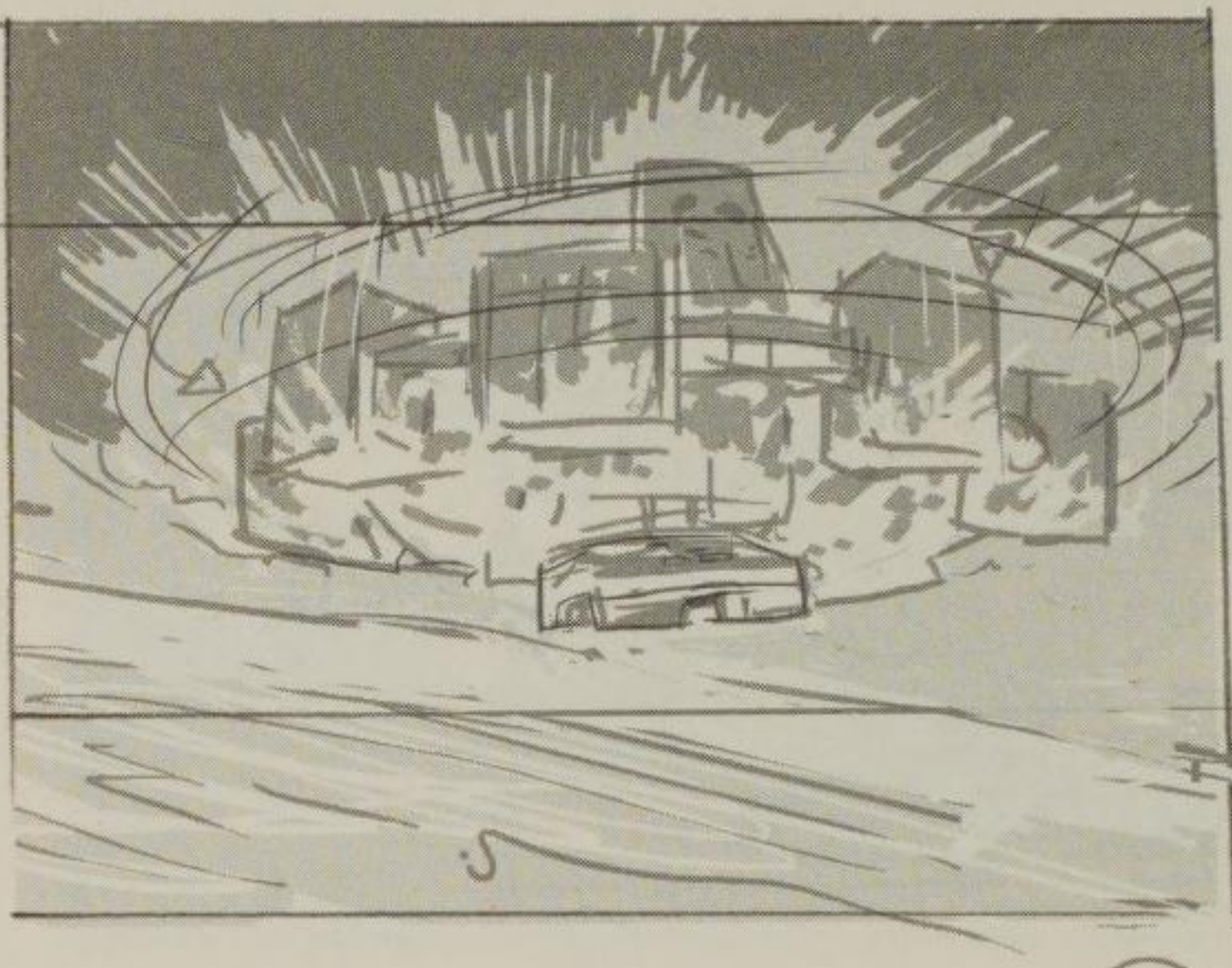
72



EXT. RETRO
ROCKETS FIRE.
TO SLOW SPIN.

UNIT

73



THE TWO CRAFT NOW JOINED SPIN MORE SLOWLY

CUT

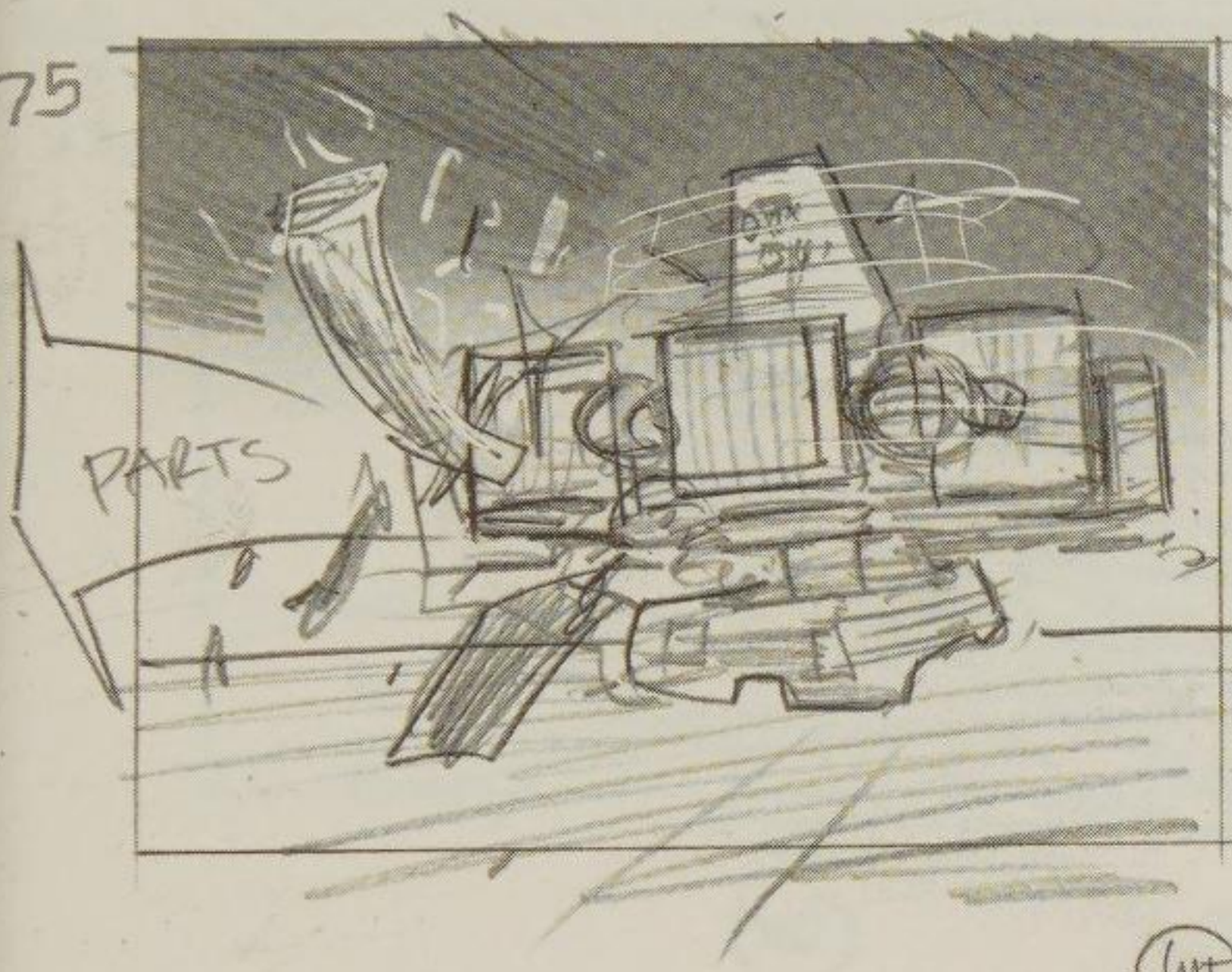
74

COOPER EASES BACK IN HIS SEAT AS THE G-FORCES LESSEN.

"GET READY TO PULL US UP."

CUT

75



EXT. PARTS ARE BREAKING OFF ENDURANCE IN THE HEAT

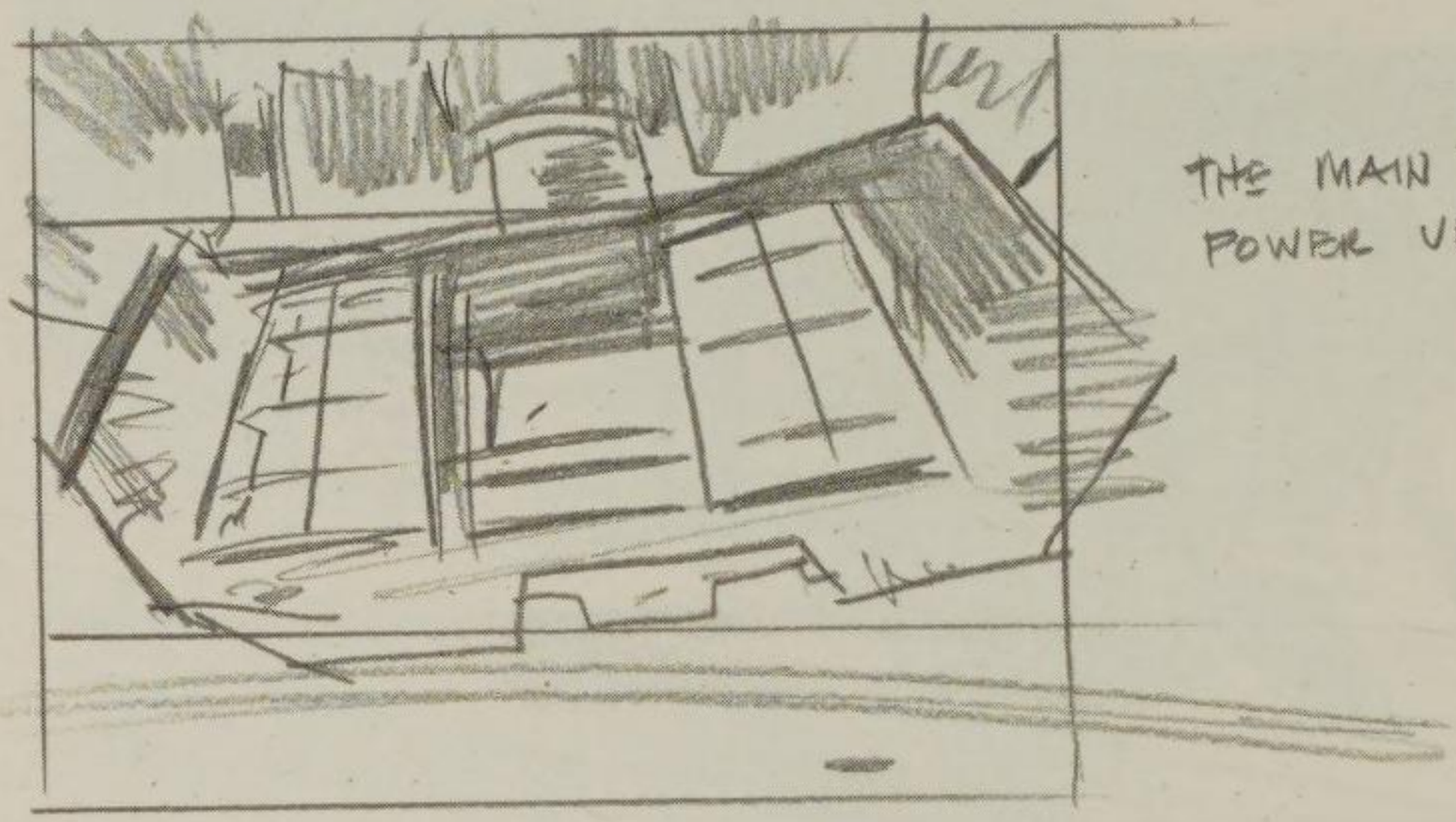
CUT

76

COOPER EASES INTO POWER ON THE MAIN THRUSTERS...

CUT

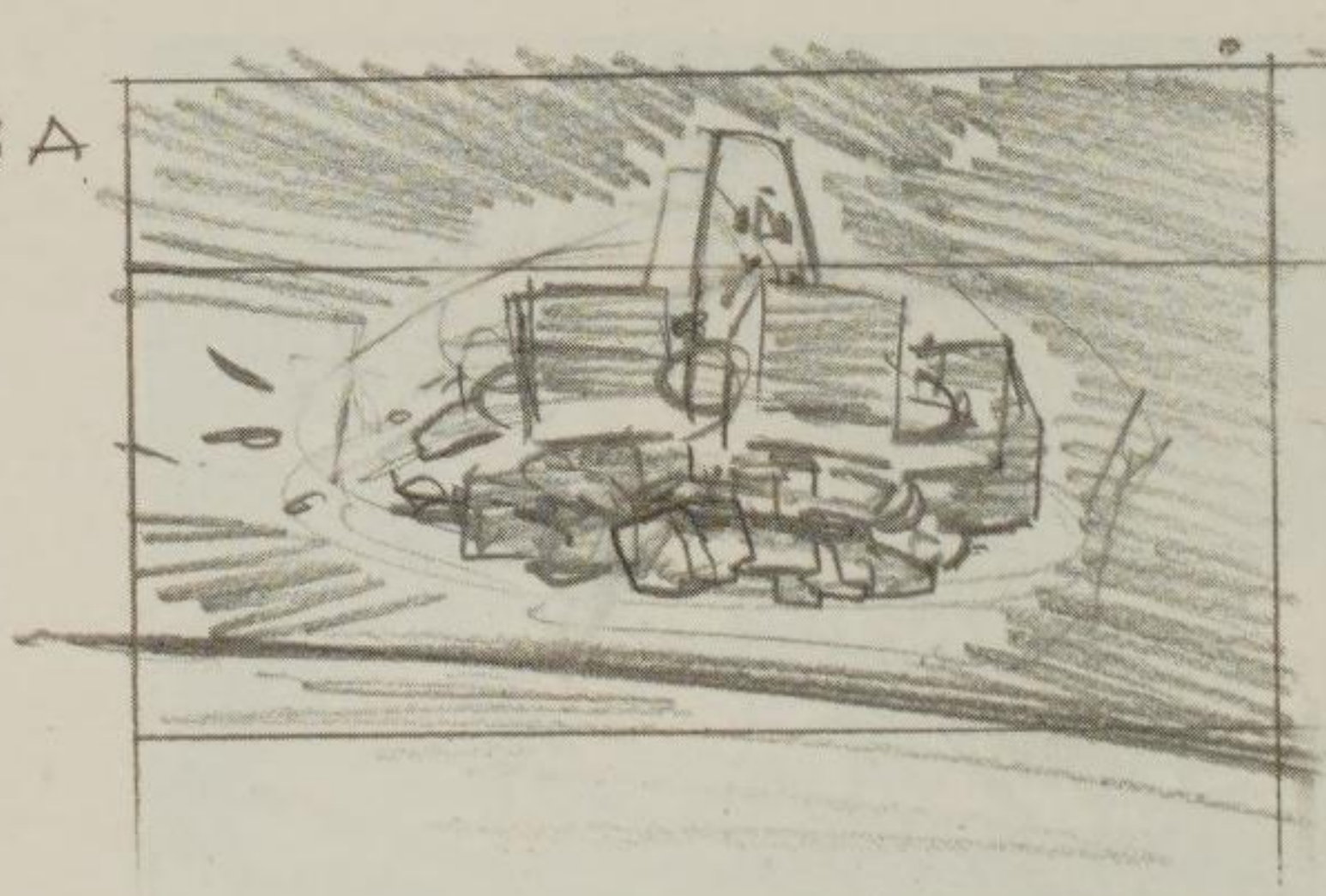
77



THE MAIN THRUSTERS POWER UP . .

UNIT

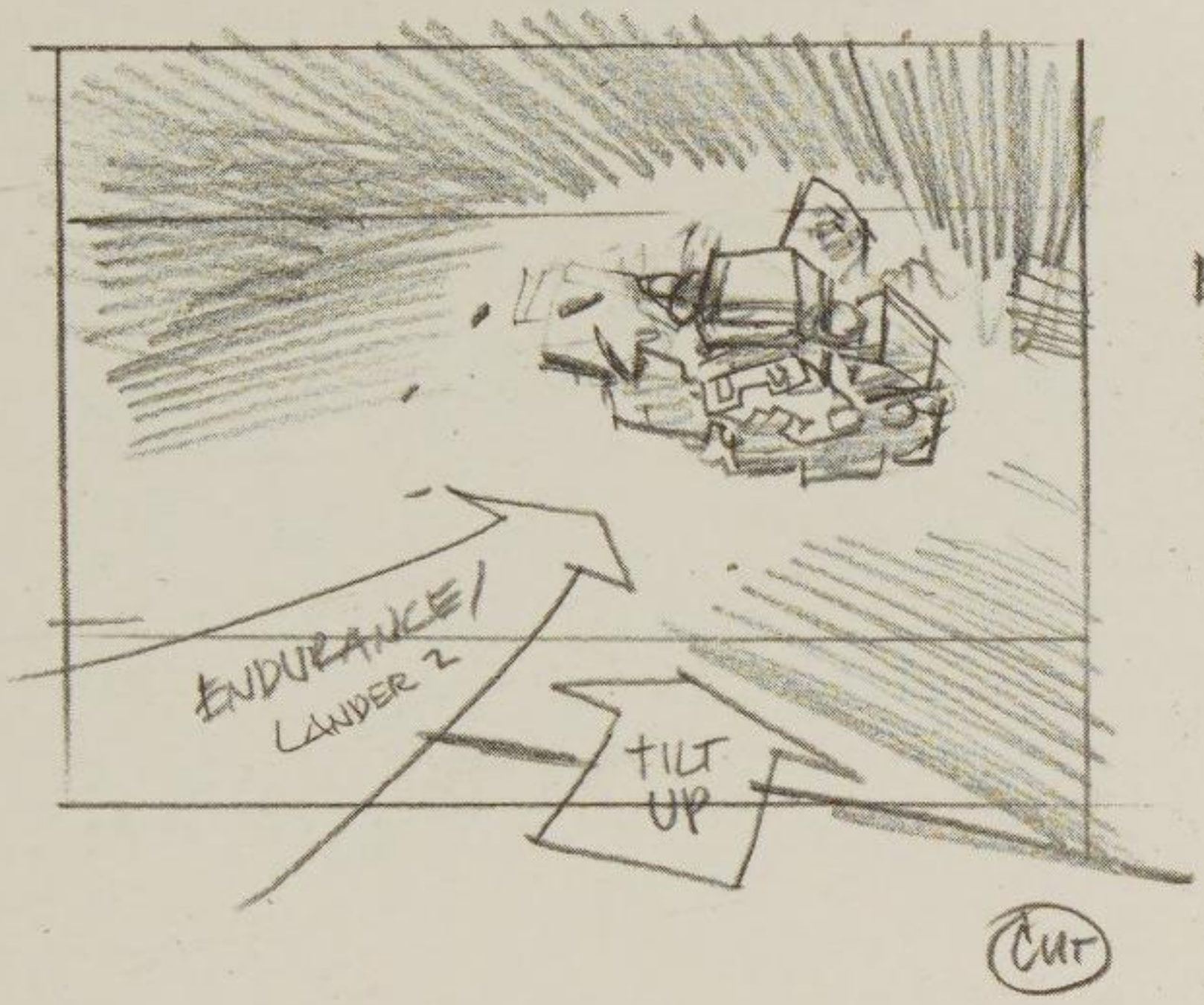
78A



THRUSTERS START TO DRAG BOTH SHIPS . .

SHOT CONTD

70B



BACK UP AWAY
FROM THE
PLANET.

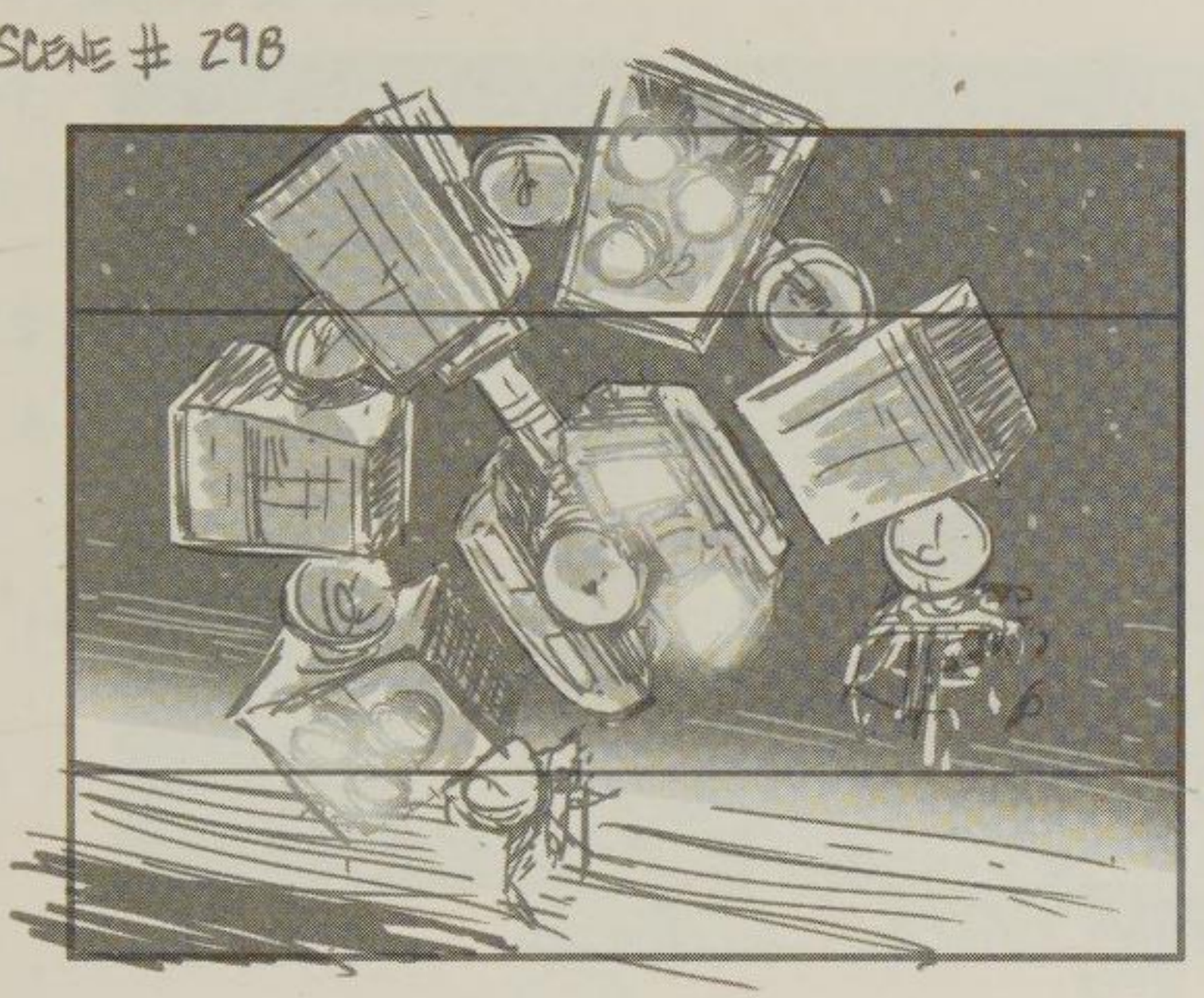
BLACK HOLE

BLACK HOLE

PAGE 1

SCENE # 298

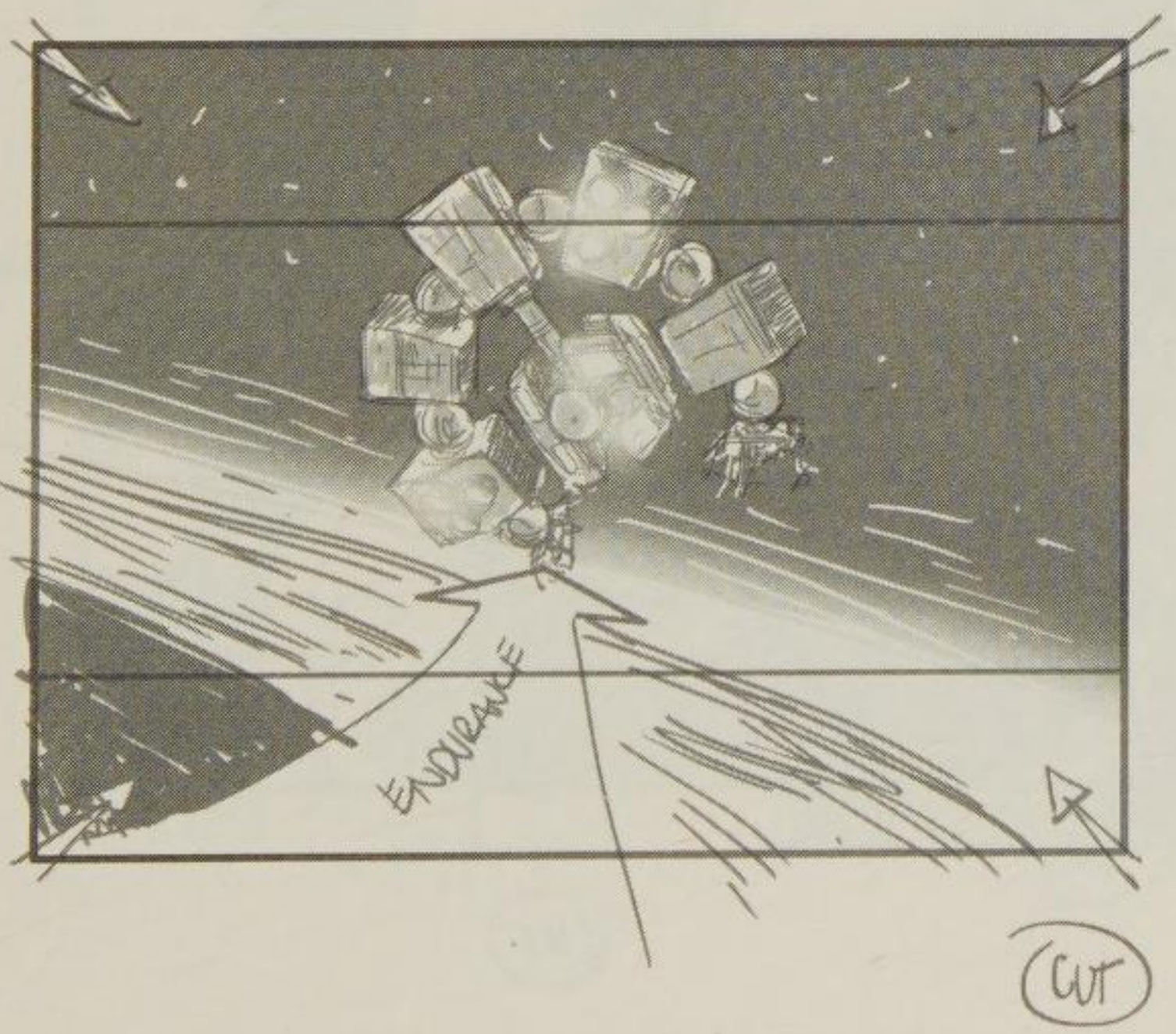
298-1



LANDER 1'S ENGINES FIRE ...

SHOT CAM'D

298-2

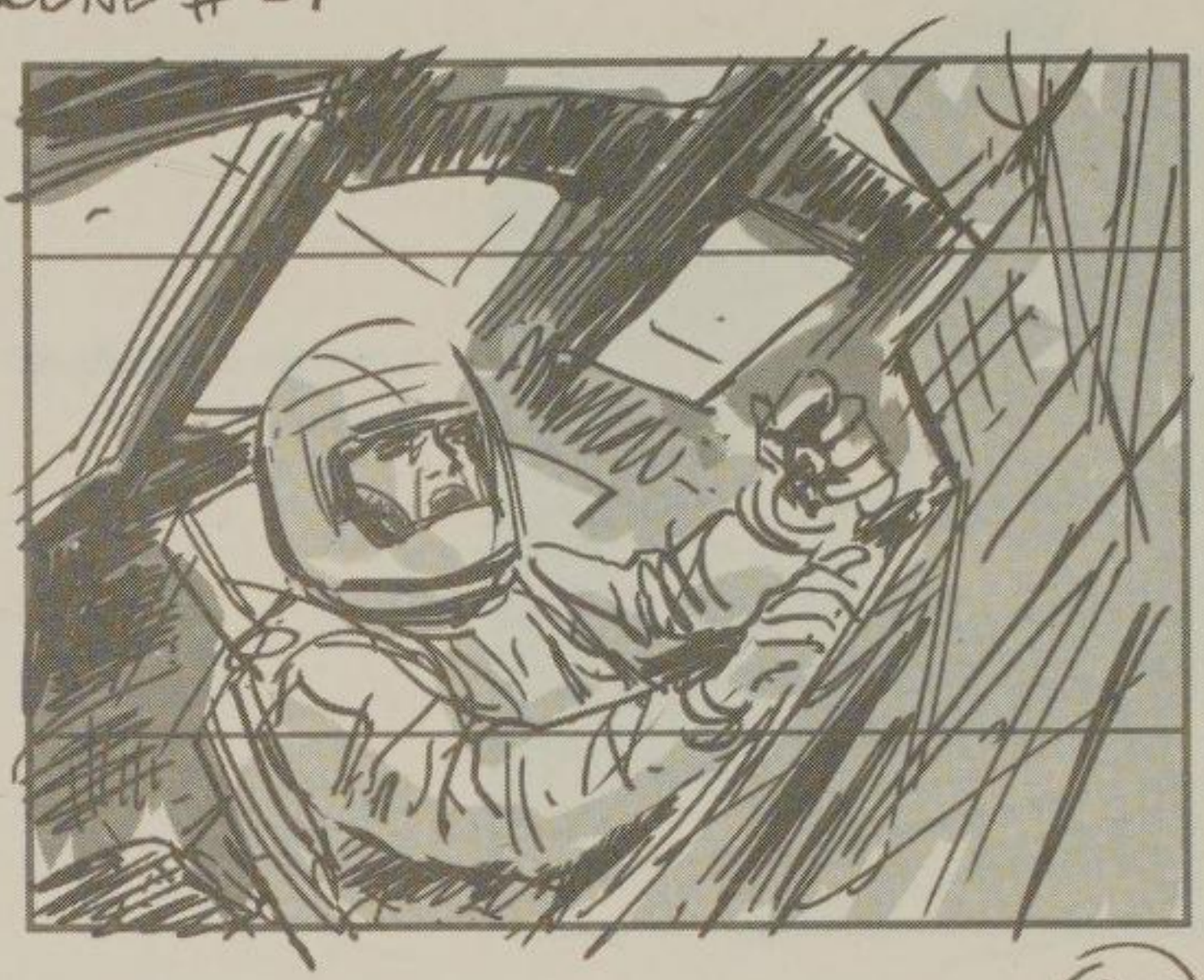


ENDURANCE STARTS RISING AWAY

CUT

SCENE # 29

299-1

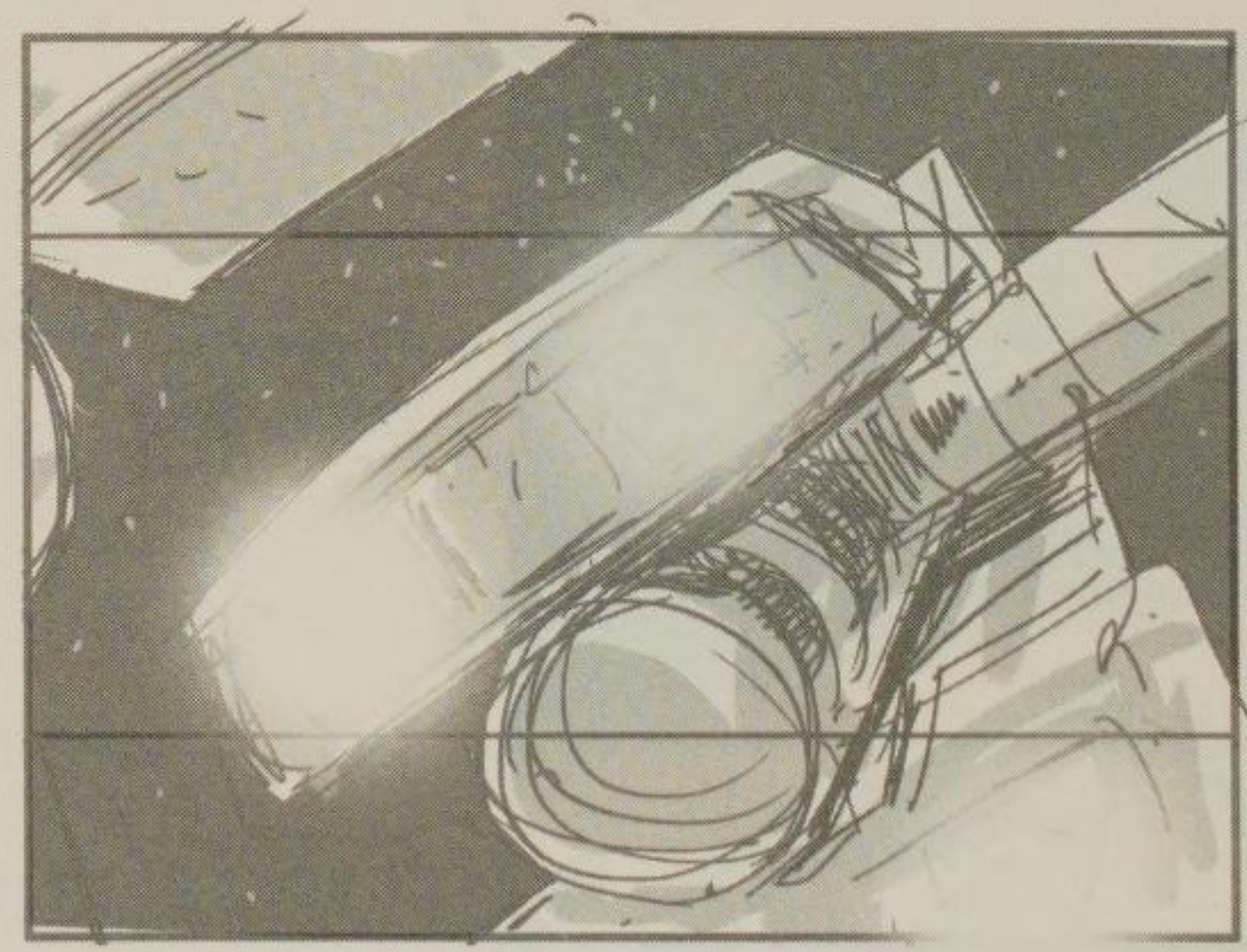


CUT

INT, RANGER 2
COOPER HITS A
BUTTON -

COOPER: "FIRE!"

299-2



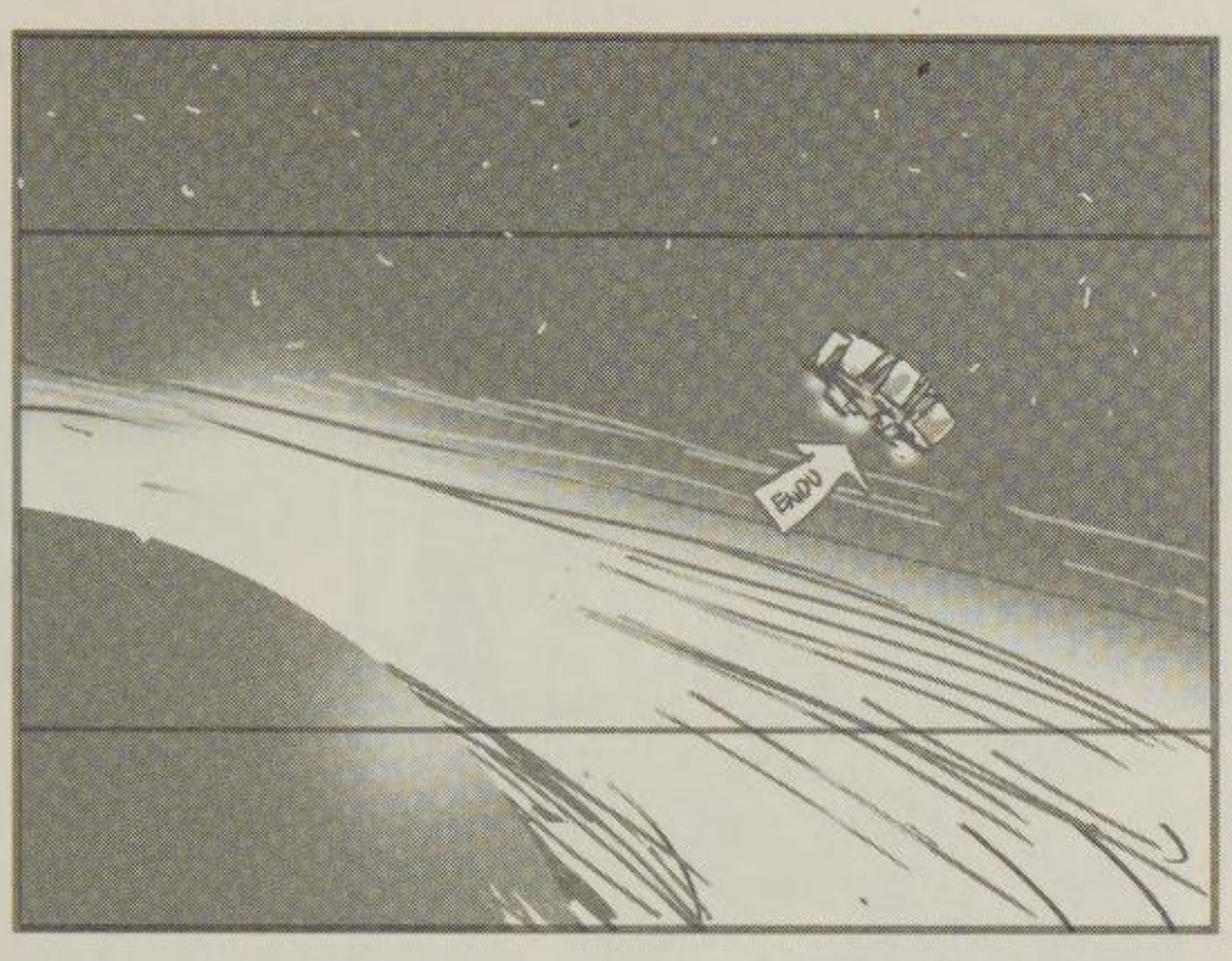
RANGER 2'S ENGINE'S
FIRE.

CUT

PAGE 3

SCENE # 300

300-1



EXT. ENDURANCE IS PUSHED BACK UP INTO THE STARLIGHT.

LMT

SCENE # 301

301-1

SHAKING WITH THRUST — LOOKS AT INSTRUMENTS.

LMT

SCENE # 302

302-1

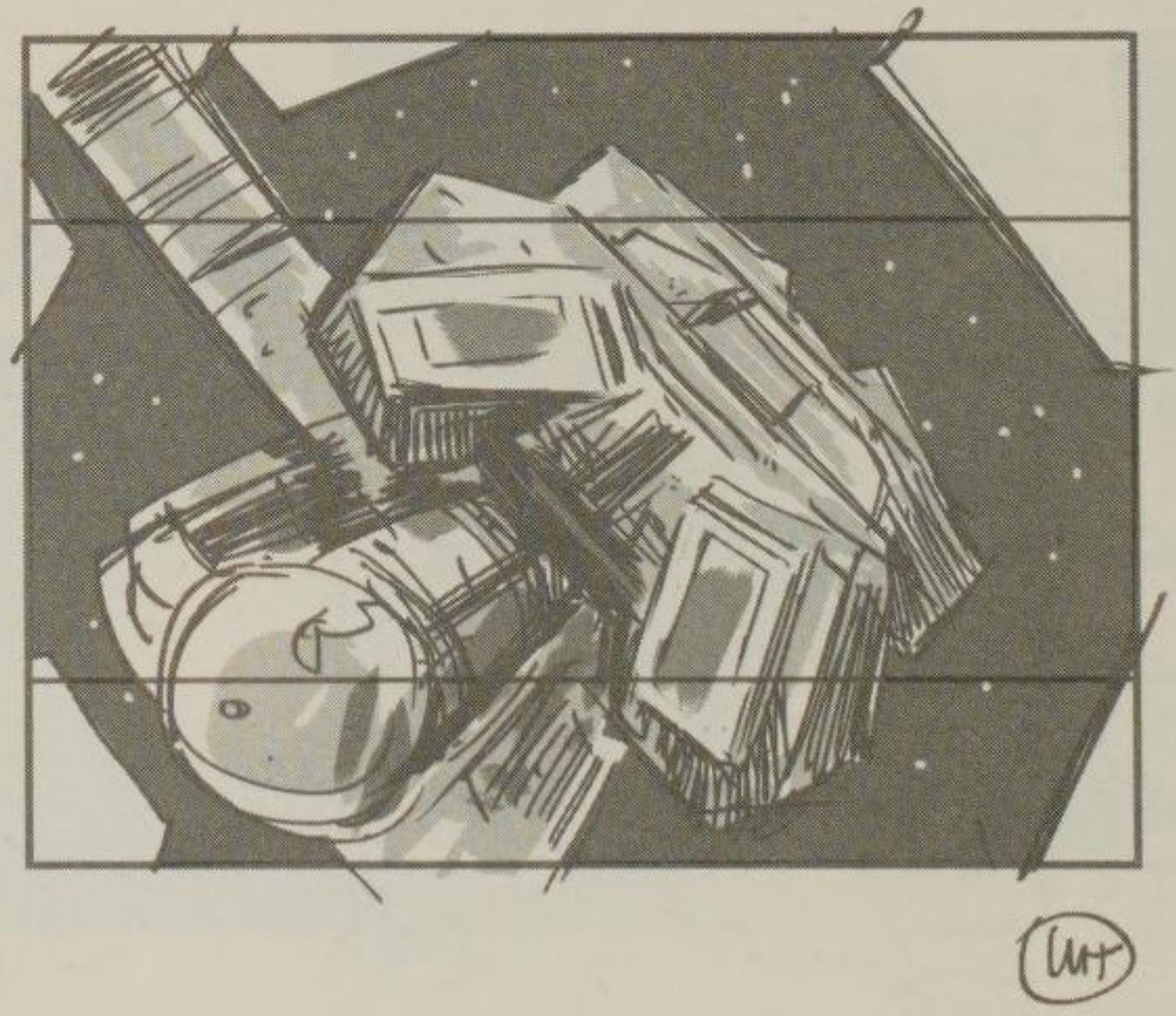
CUT

INT. RING MODULE.
BRAND HOLDS ON TIGHT.

BRAND: "YOU DONT LOOK SO BAD FOR 120."

SCENE # 303

303-1



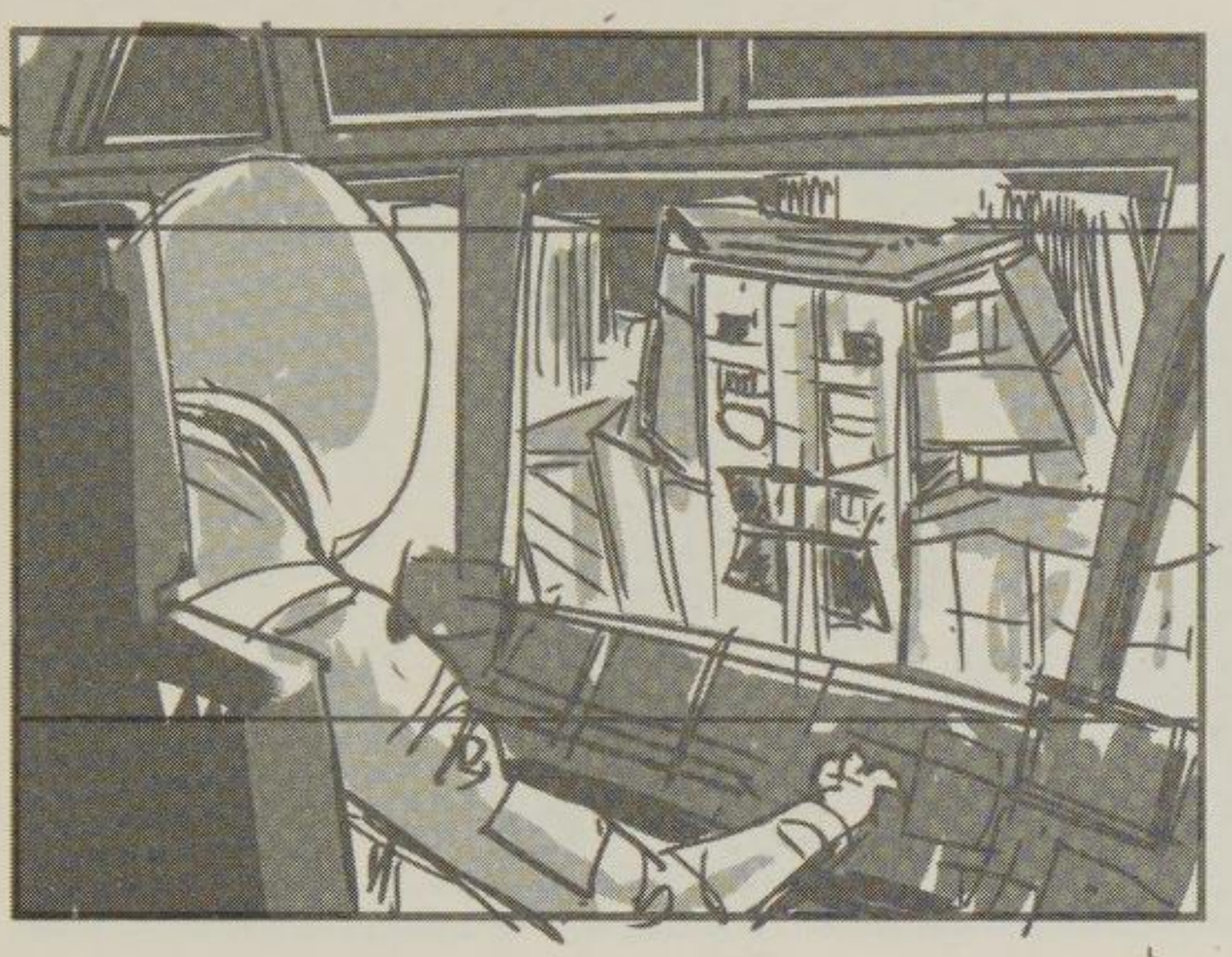
LANDER 1 ENGINES DIE OUT.

CASE (OVER RADIO):
"LANDER 1, PREPARE TO DETACH ON MY MARK."

CUT

SCENE # 304

304-1



BRAND LOOKS OVER AT THE LANDER.

CASE: "TWO..."

CUT

SCENE # 305

305-1

INT. LANDER COCKPIT.

TARS HITS A SWITCH.

- TARS: "DETACH."

CUT

SCENE # 306

306-1A

BRAND SEES LANDER 1...

SHOT CONT'D

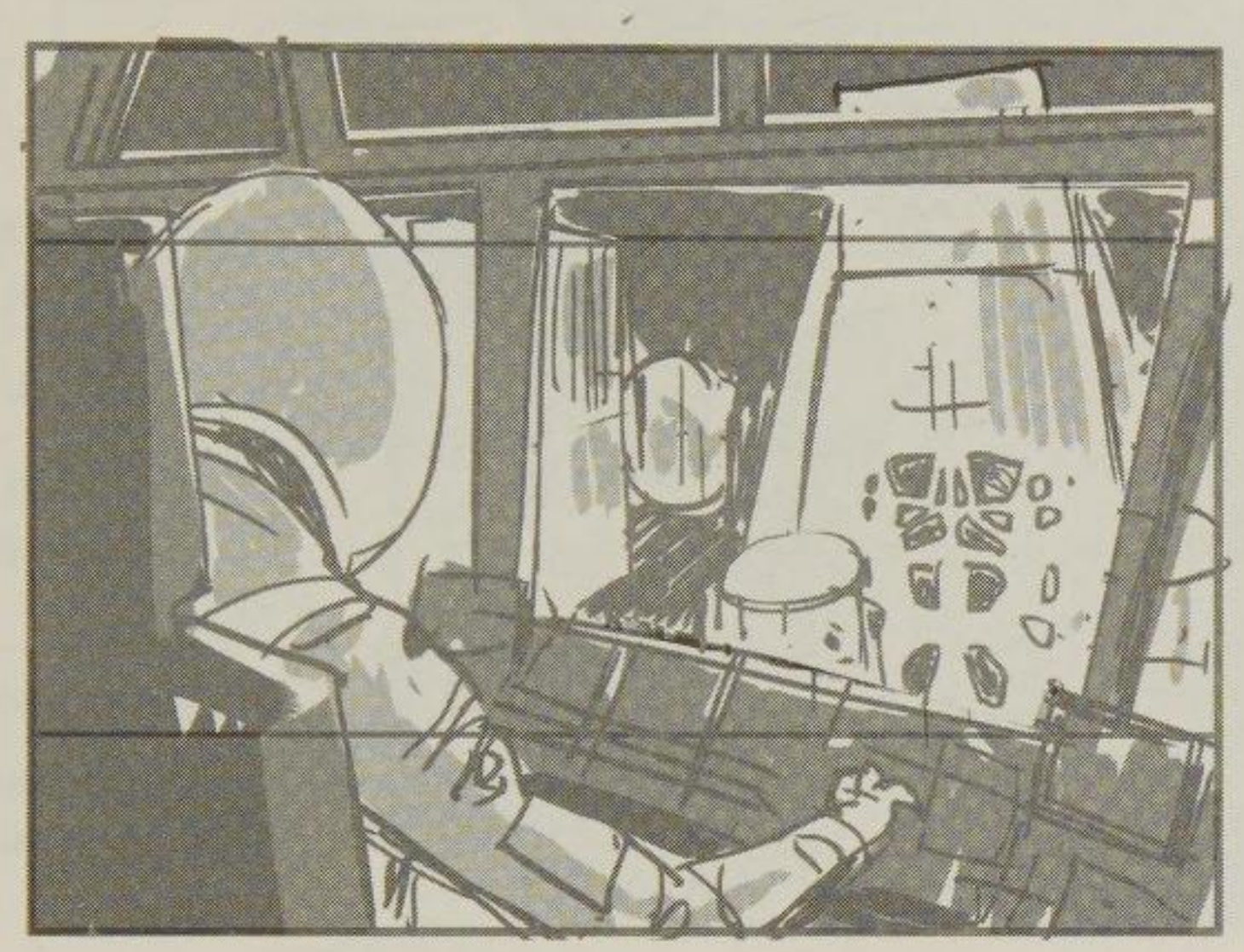
306-1B

...AS IT DROPS AWAY...

BRAND: "GOODBYE TARS."

SHOT CONT'D

306-1C

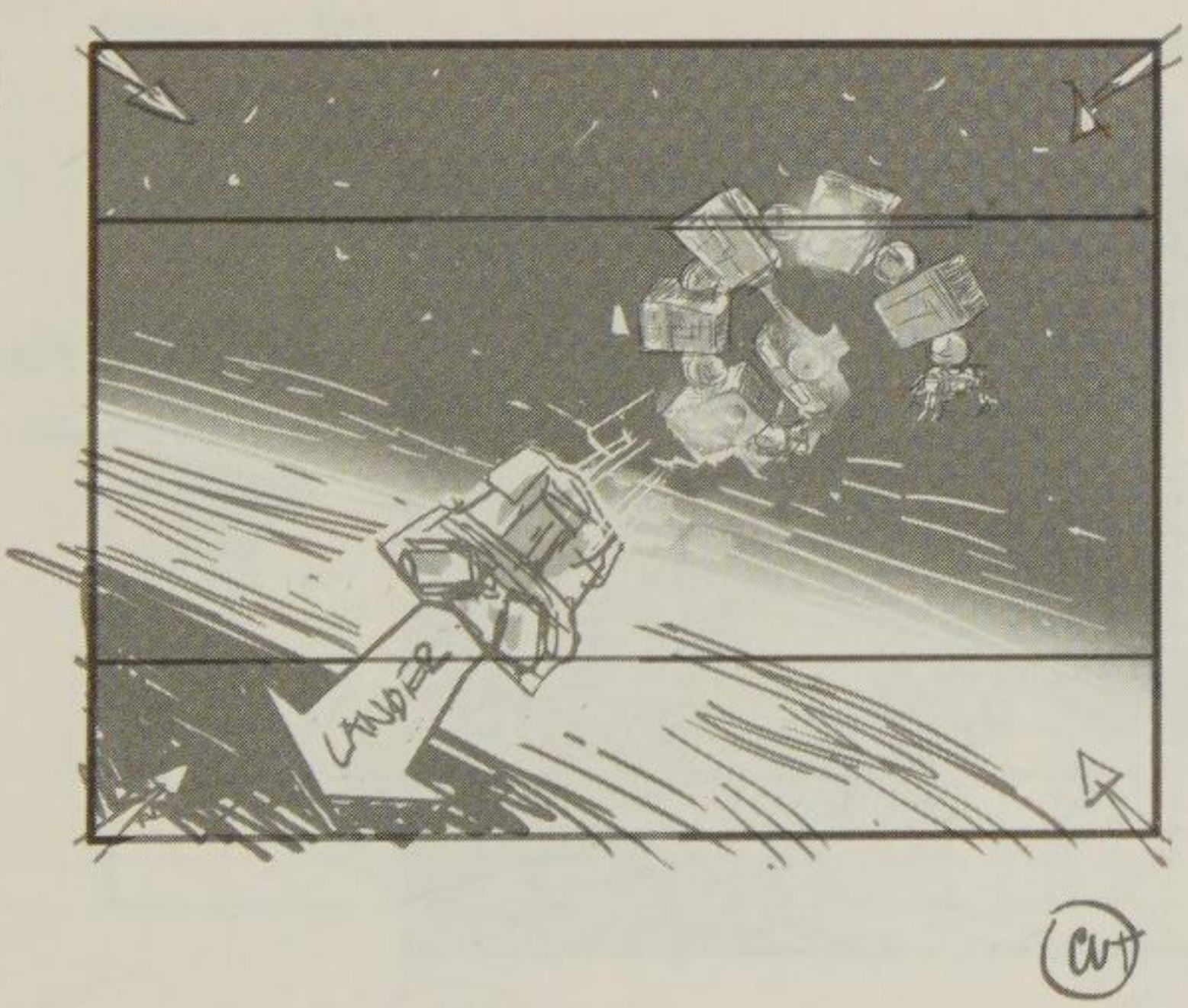


REVEALING PARGEL2 AND COOPER.

COOPER2 (OVER RADIO): 'SEE YOU ON THE OTHER SIDE.'

SCENE # 307

307-1



LANDER 1 FALLS BEHIND AS ENDURANCE CONTINUES TO RISE.

SCENE #308

308-1

COOPER CHECKS HIS DWINDLING FUEL SUPPLY

COOPER: "HEY CASE?

NICE RECKLESS FLYING!

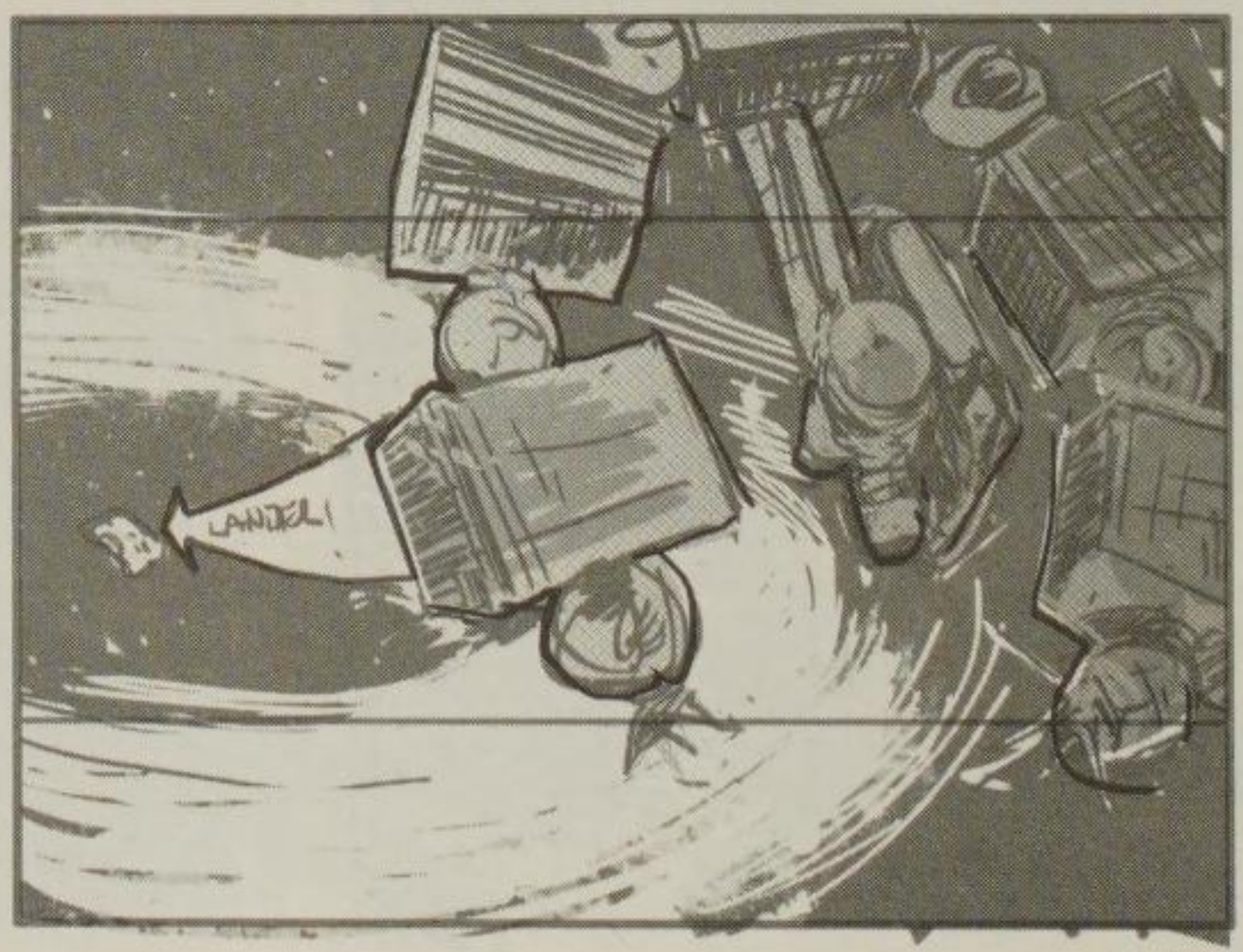
CASE (OVER RADIO):

'LEARNED FROM THE MASTER.'

CUT

SCENE #309

309-1

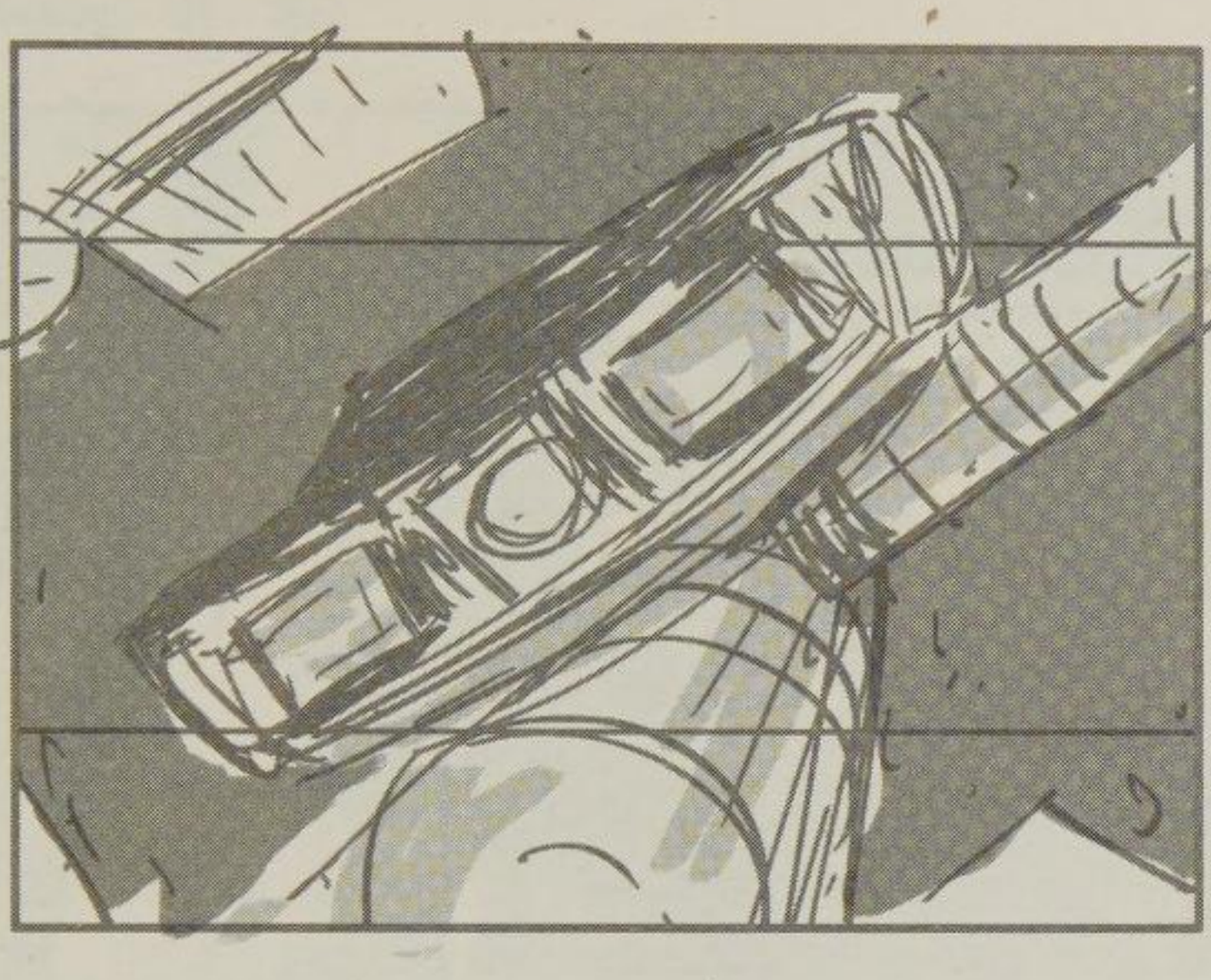


LANDER! FALLS BACK TOWARD GARGANTUA.

CUT

PAGE 9

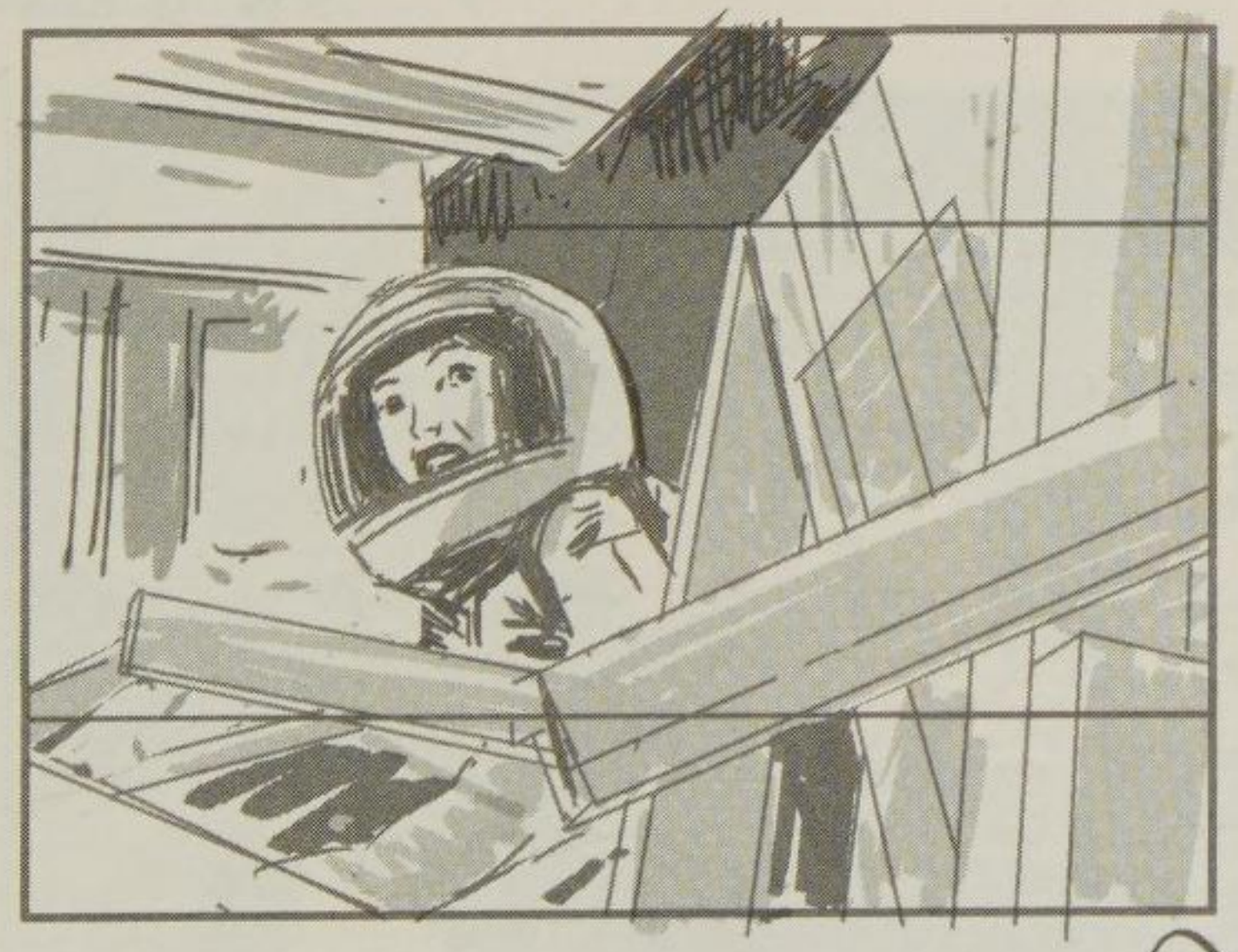
309-2



THE RANGER'S ENGINES DIE OUT.

SCENE # 310

310-1



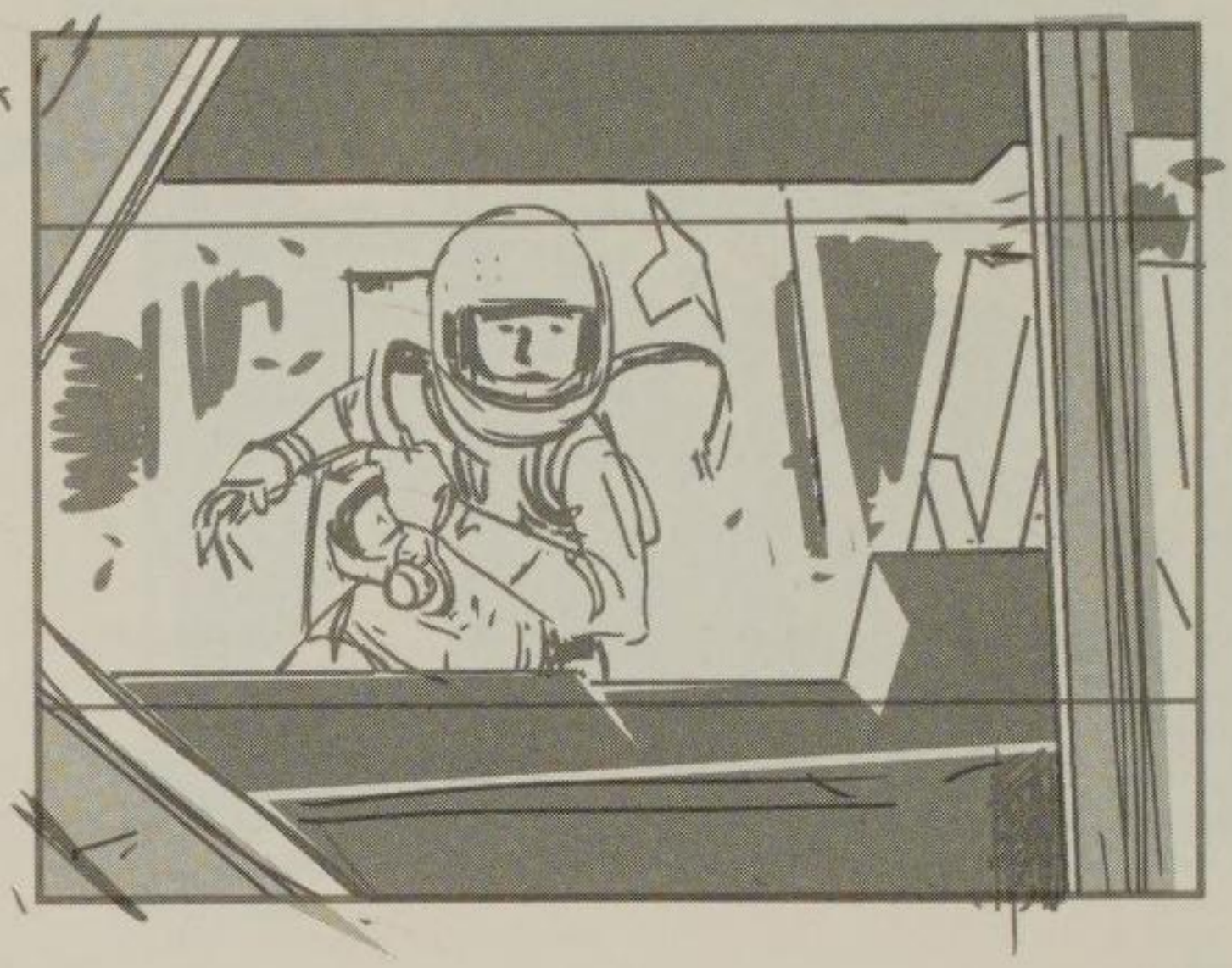
INT. RING MODULE CAGE REGISTERS THE BURNOUT.

CASE: "RANGER 2, PREPARE TO DETACH."

BRAND LOOKS UP, SHOCKED.

CUT

310-2A



SHE UNBUCKLES...

SHOT CONTD.

310-2B

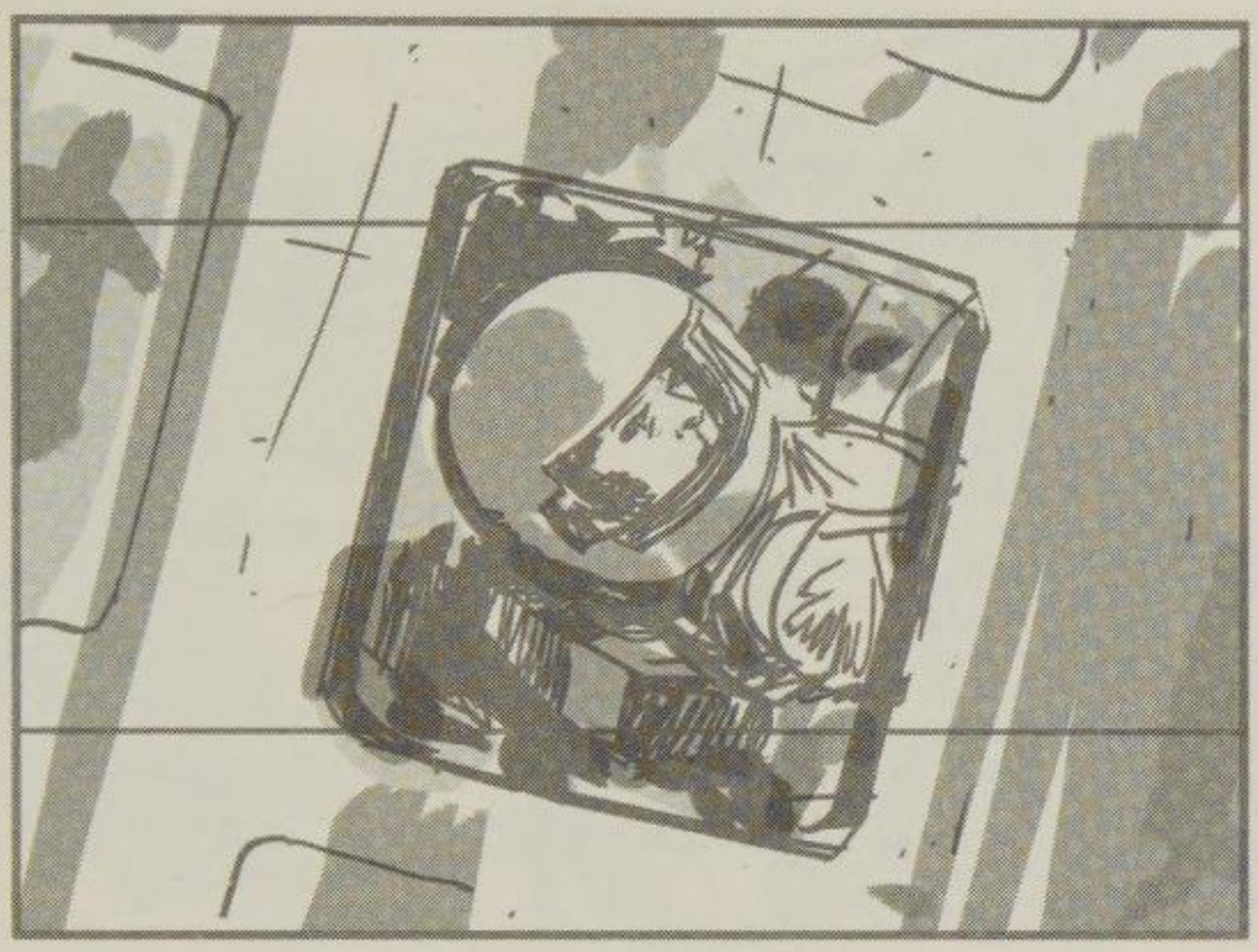
FLIES TO WINDOW LOOKING OUT AT COOPER.

BRAND: "WHAT ARE YOU DOING?"

WT

SCENE # 311

311-1



COOPER LOOKS AT BRAND.

COOPER:
" NEWTON SECOND LAW - YOU HAVE TO LEAVE SOMETHING BEHIND."

CASE (RADIO): "TWO..."

CUT

SCENE # 312

312-1

BRAND PUSHES HER HELMET AGAINST THE WINDOW.

BRAND: " YOU TOLD ME WE HAD ENOUGH POWER."

CASE: " ...ONE..."

CUT

SCENE # 313

313-1

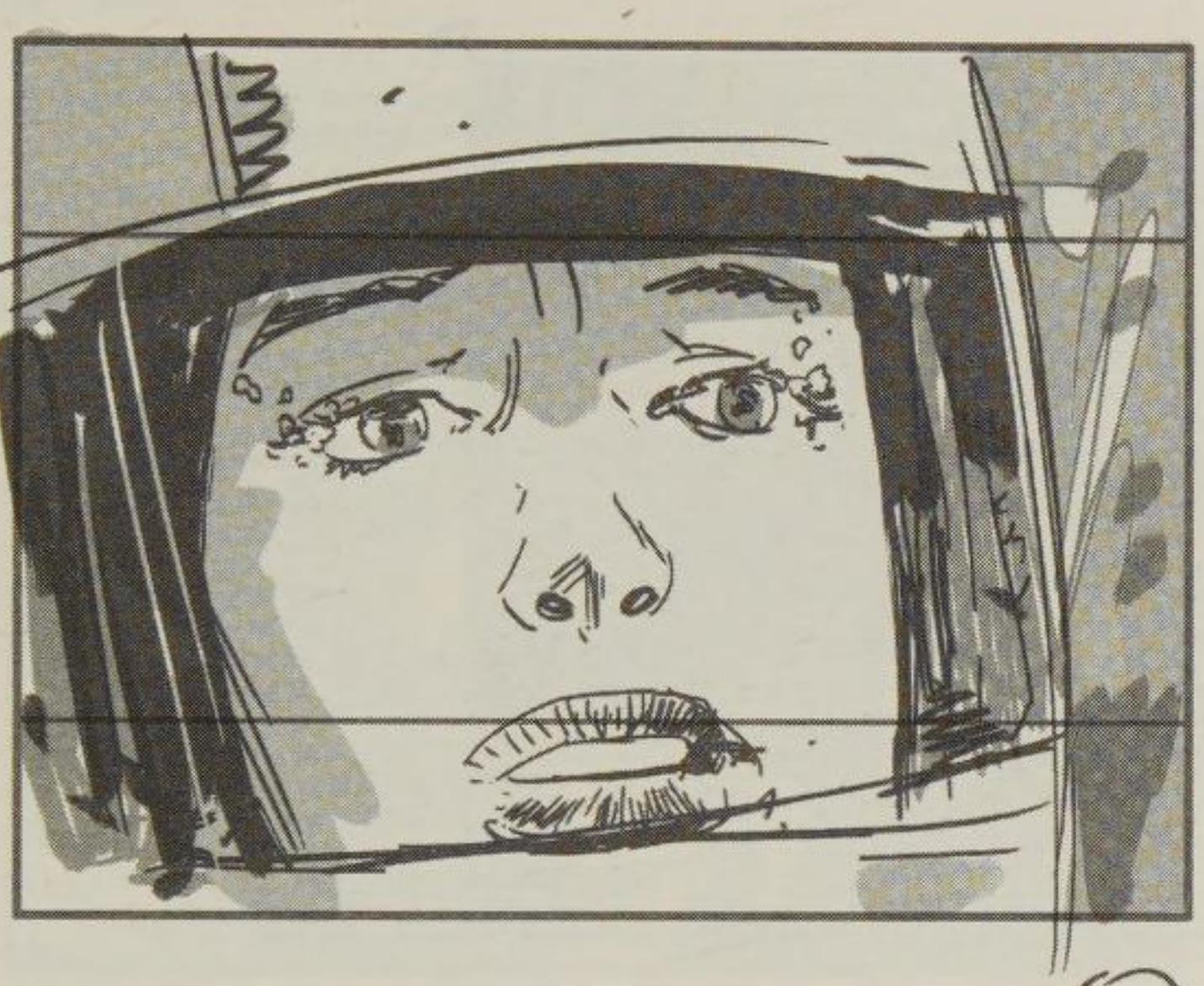
COOPER LOOKS AT HER FONDLY.

COOPER: "WE AGREED, 90 PERCENT."

313-2

COOPER REACHES FOR A BUTTON...

313-3



BRAND CRIES ZERO G TEARS CATCHING IN HER EYELASHES.

CUT

313-4

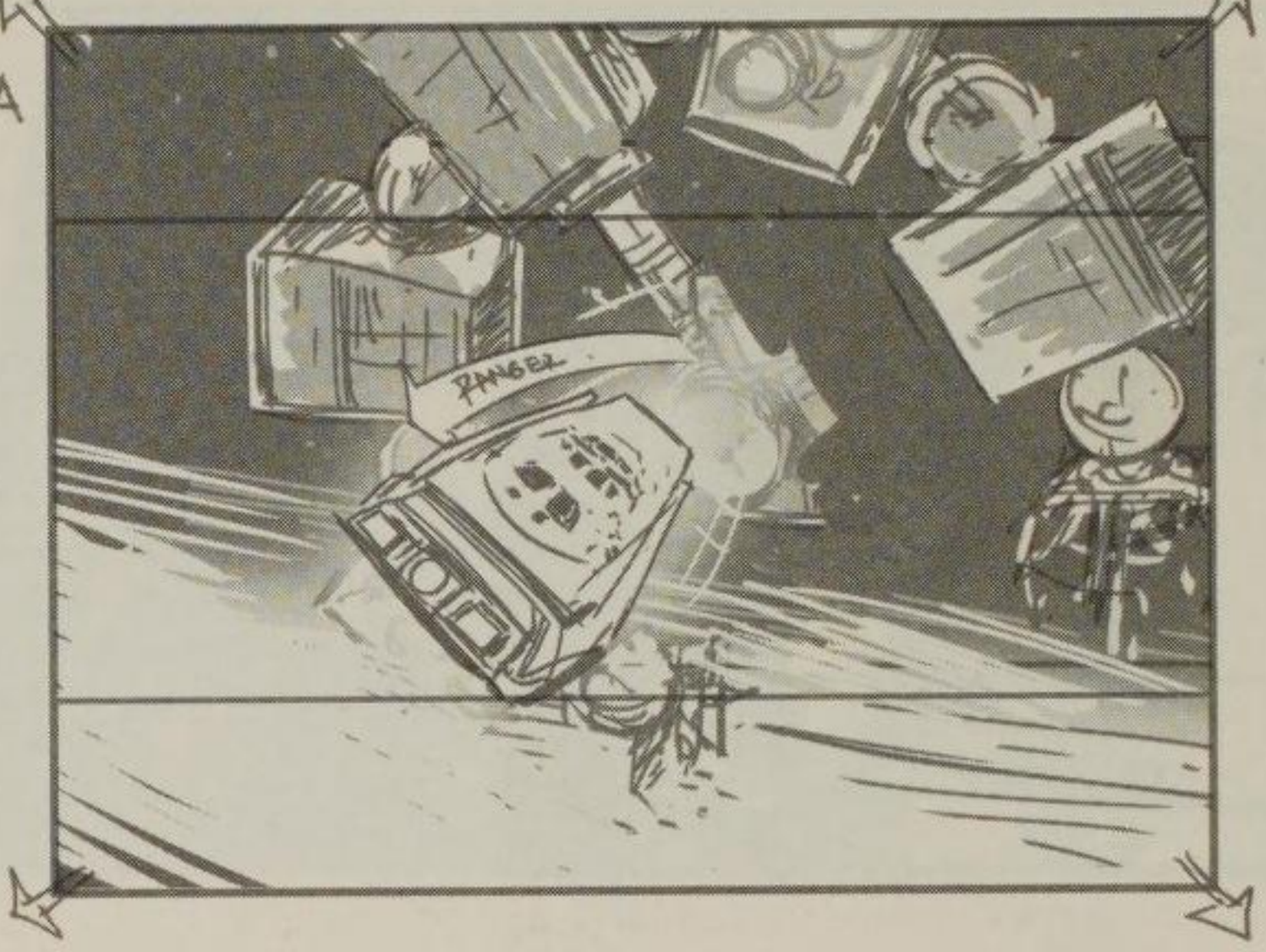
COOPER HITS THE BUTTON.

COOPER: "DETACH"

CUT

SCENE # 314

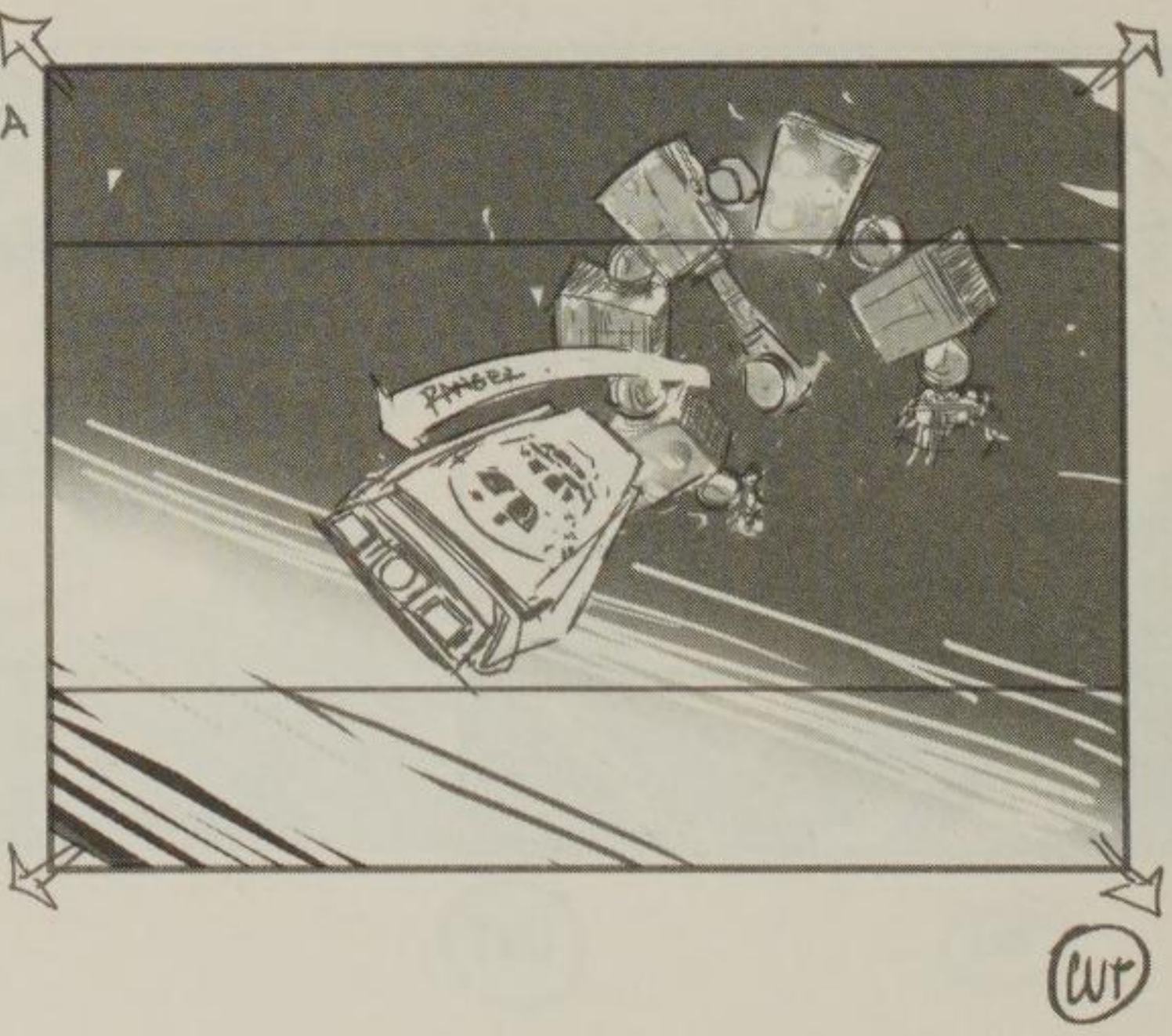
314-1A



RANGER 2 DROPS AWAY FROM ENDURANCE.

SHOT CONTD

314-1A



CUT

SCENE # 315

315-1

INT, RANGER 2
ON COOPER.

CUT

315-2A

COOPER SEES
ENDURANCE...

SHOT CONTD

315-2B

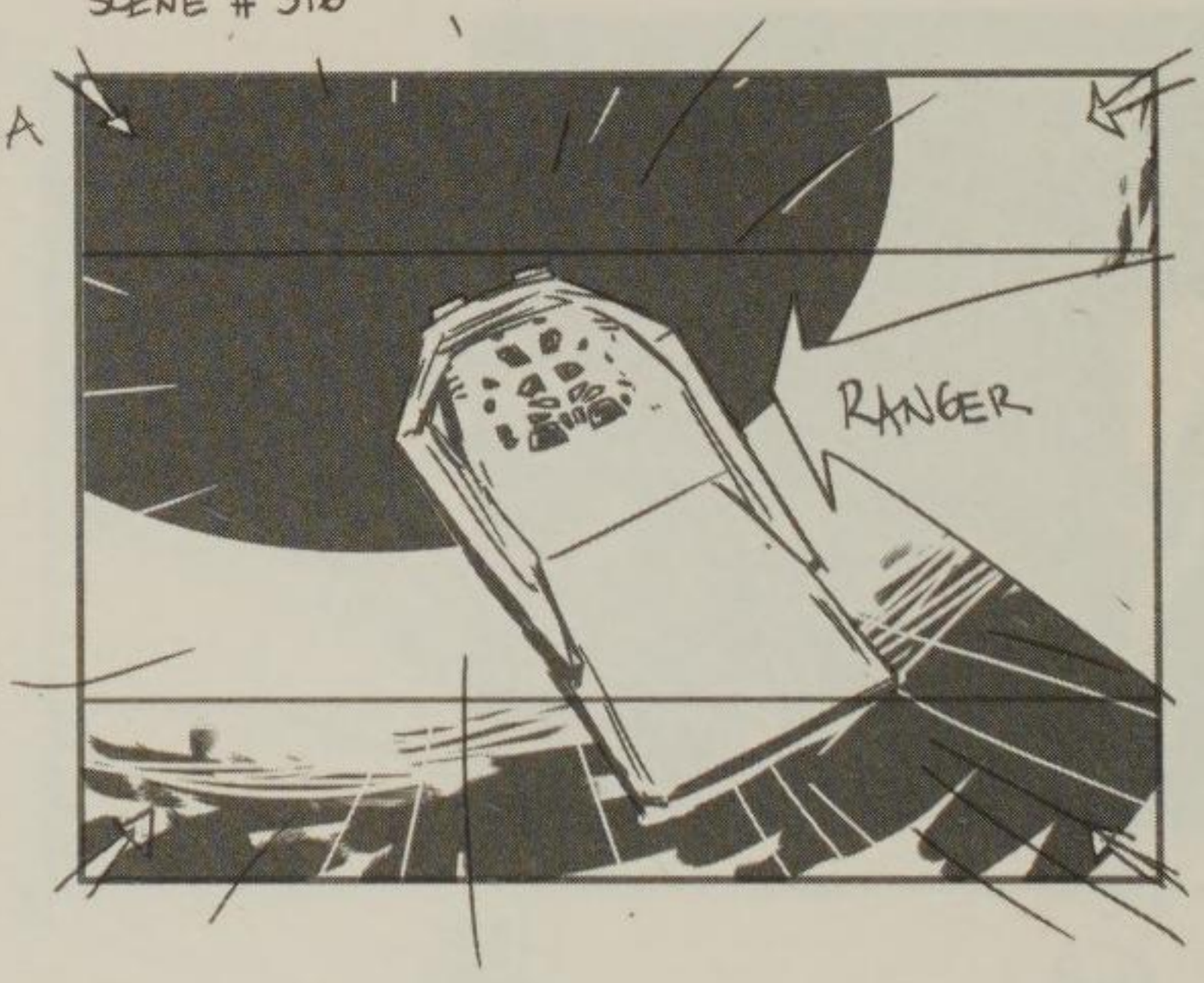
ACCELERATE AWAY TO A BRIGHT POINT OF LIGHT.

COOPER STARTS TO BREATHE FASTER.

CUT

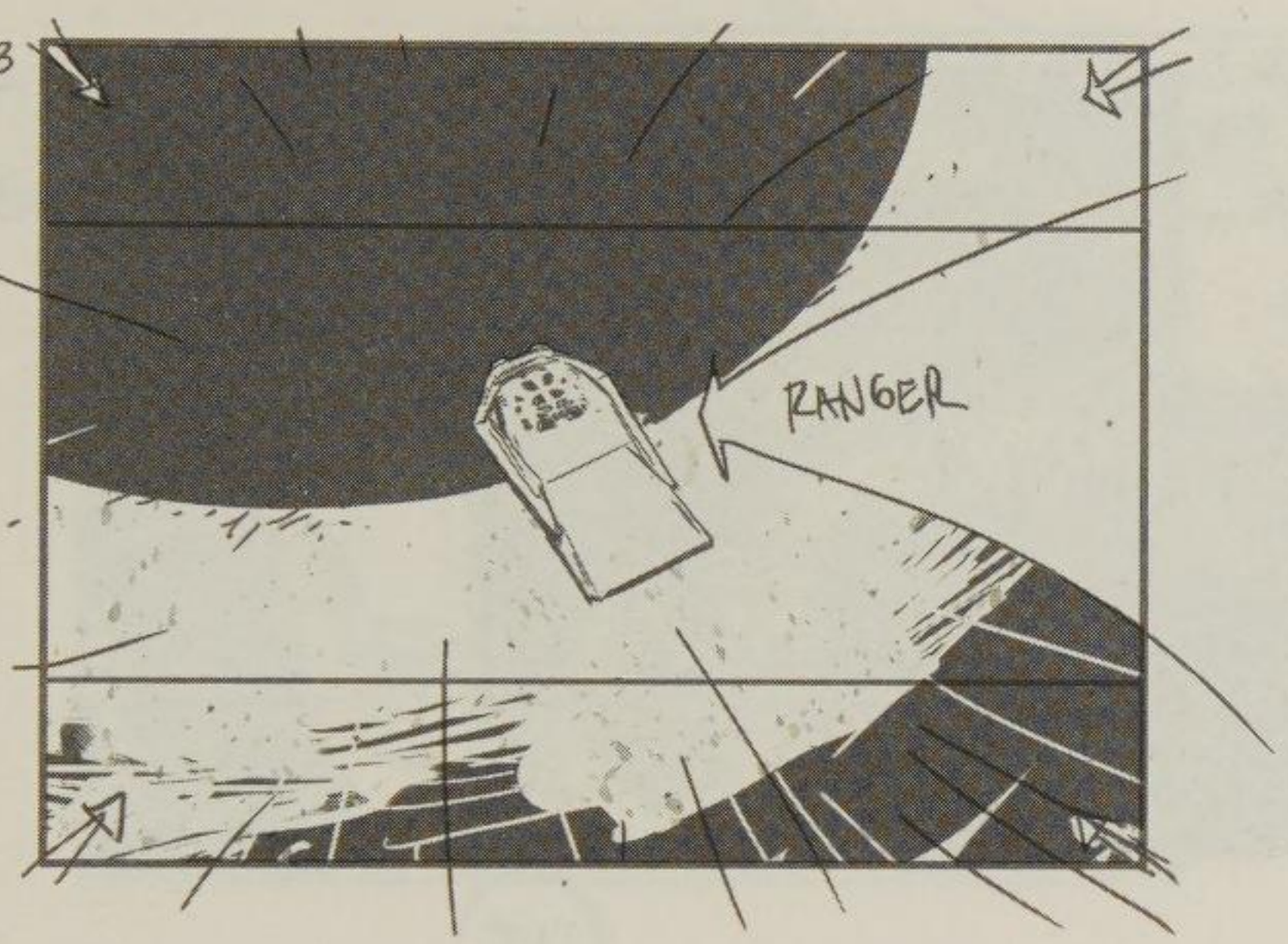
SCENE # 316

316-1A



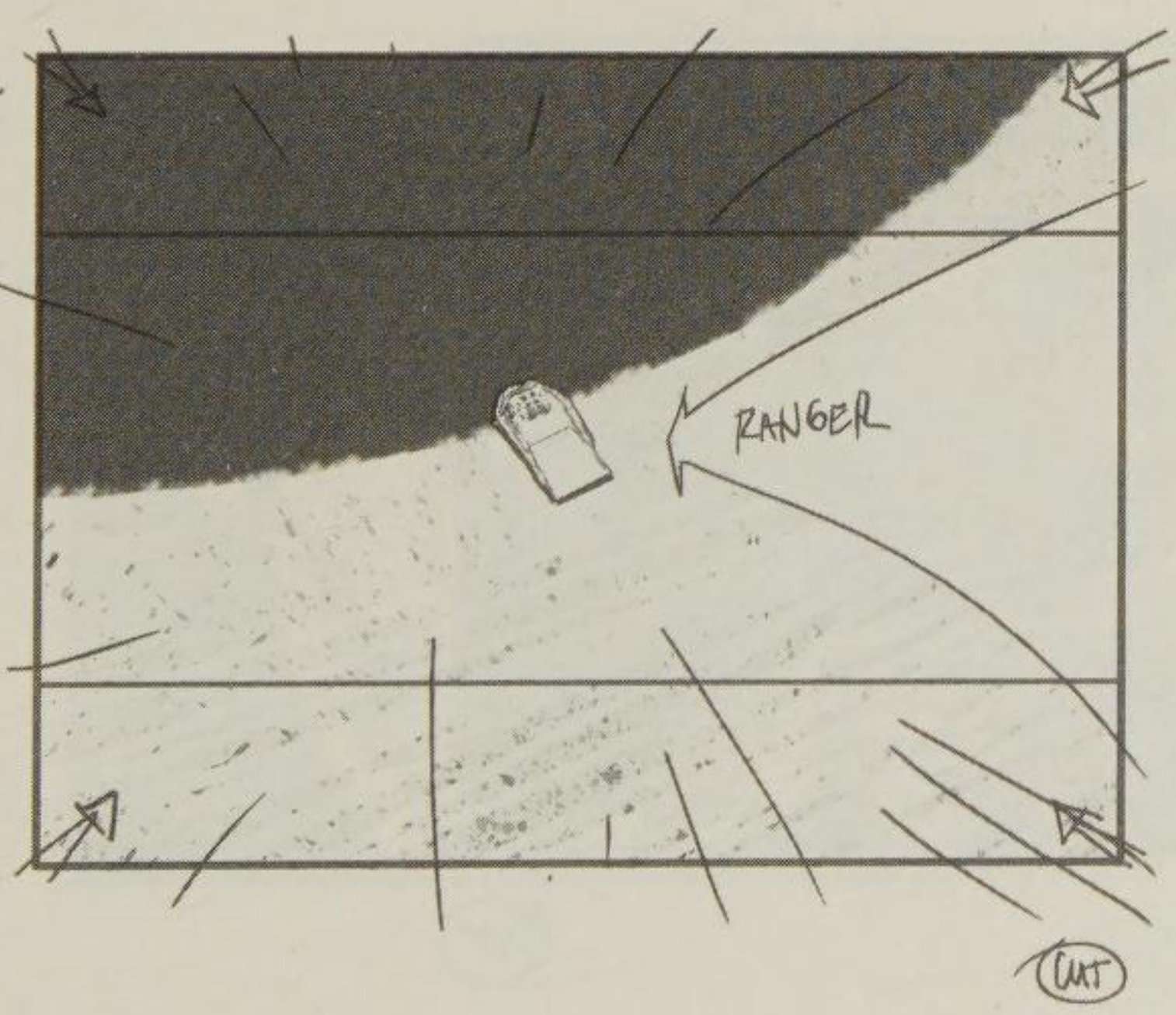
LANDER 2 PLUMMETS

316-1B



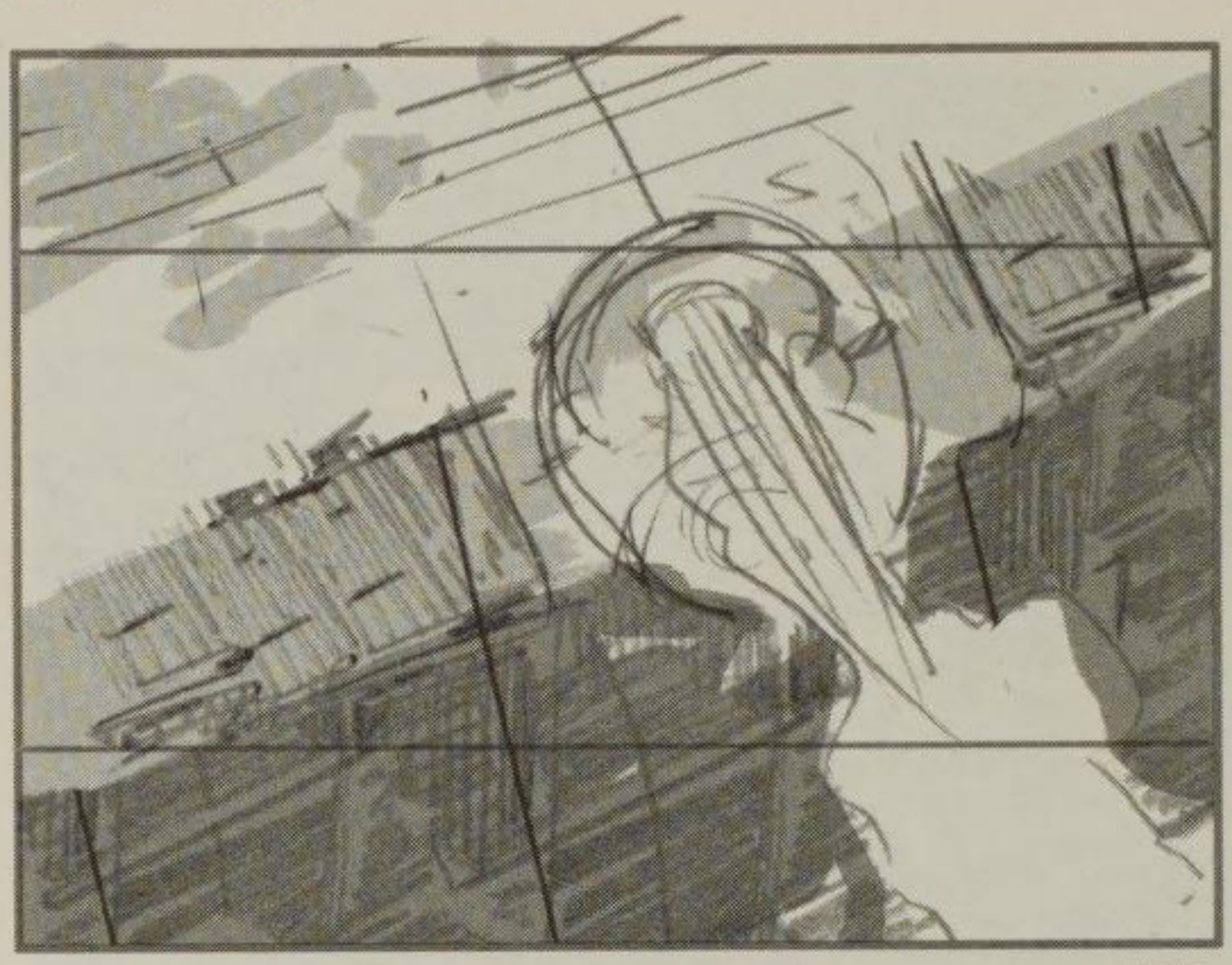
SHOT CONTD

316-1C



SCENE # 317

317 - 1



RETRO ROCKETS FIRE.

CUT

317 · 2

COOPER TRIES TO CONTROL HIS BREATHING.

CUT

317-3A

THE NOSE OF THE LANDER DIPS DOWN ..

SHOT CONTD

317-3B

INKY BLACKNESS AHEAD.

CUT

SCENE # 318

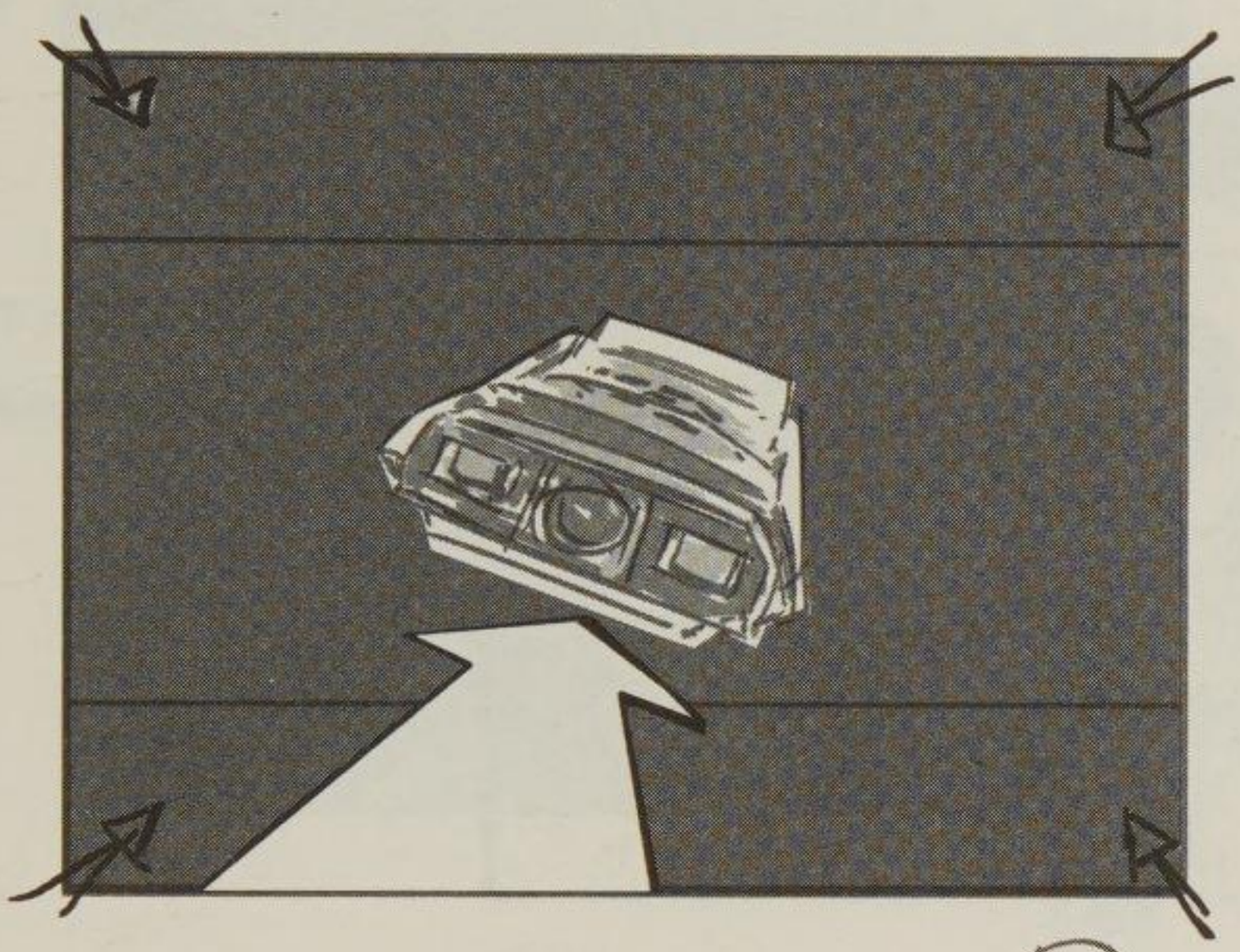
318-1

BRAND CRYING, MONITORING COOPER'S LONELY TRANSMISSIONS.

CUT

SCENE # 319

319-1



GARGANTUA.
RANGER 2
PLUNGES TOWARD
THE BLACK HOLE ...

319-2A

RANGER 2 SHUDDERS
WITH EXPONENTIALLY
RISING GRAVITATIONAL
ENERGY ...

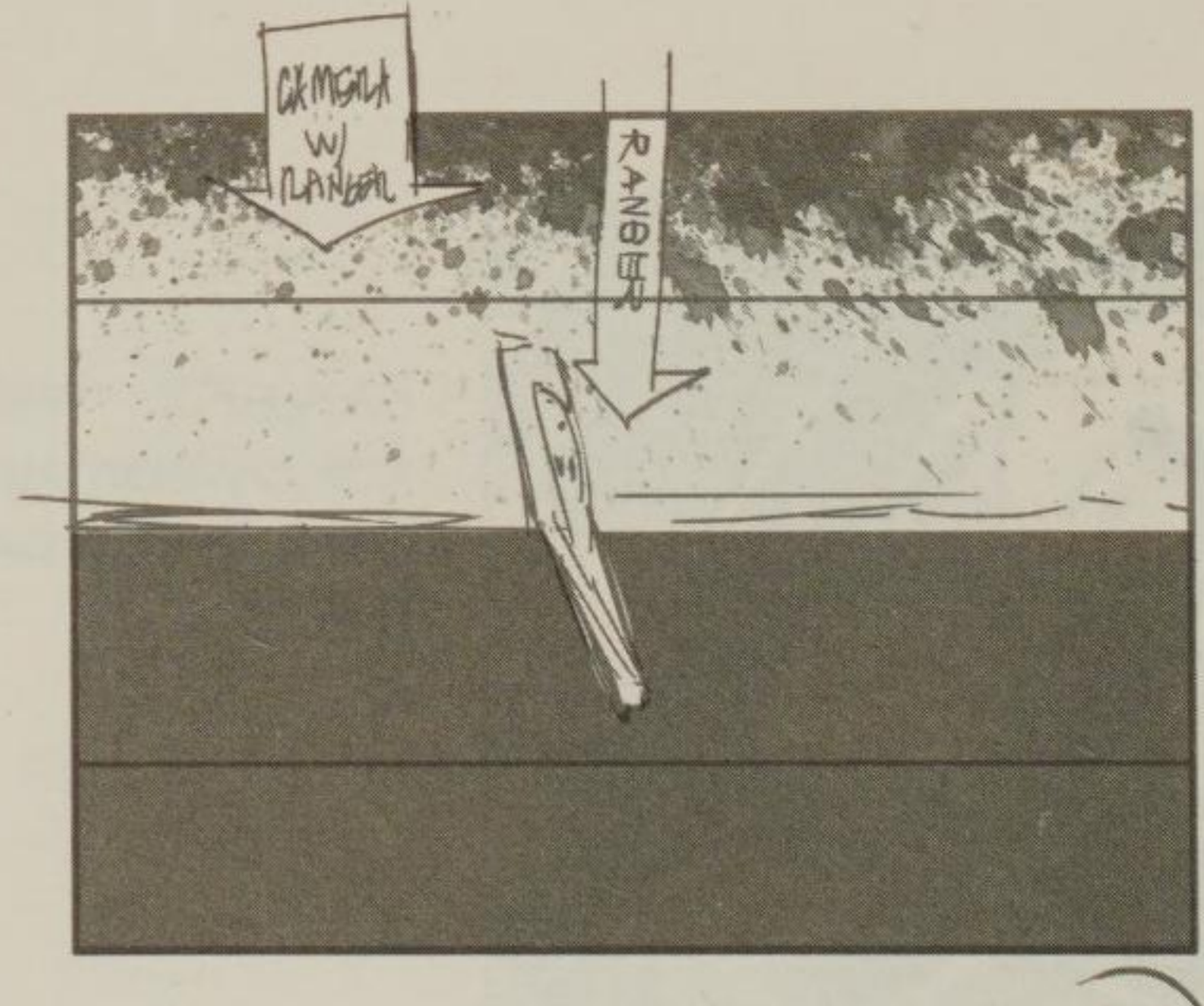
SHOT CONT'D

319-2B

AS IT CROSSES THE HORIZON, PLUNGING TOWARD THE SINGULARITY. . .

CU+

319-3

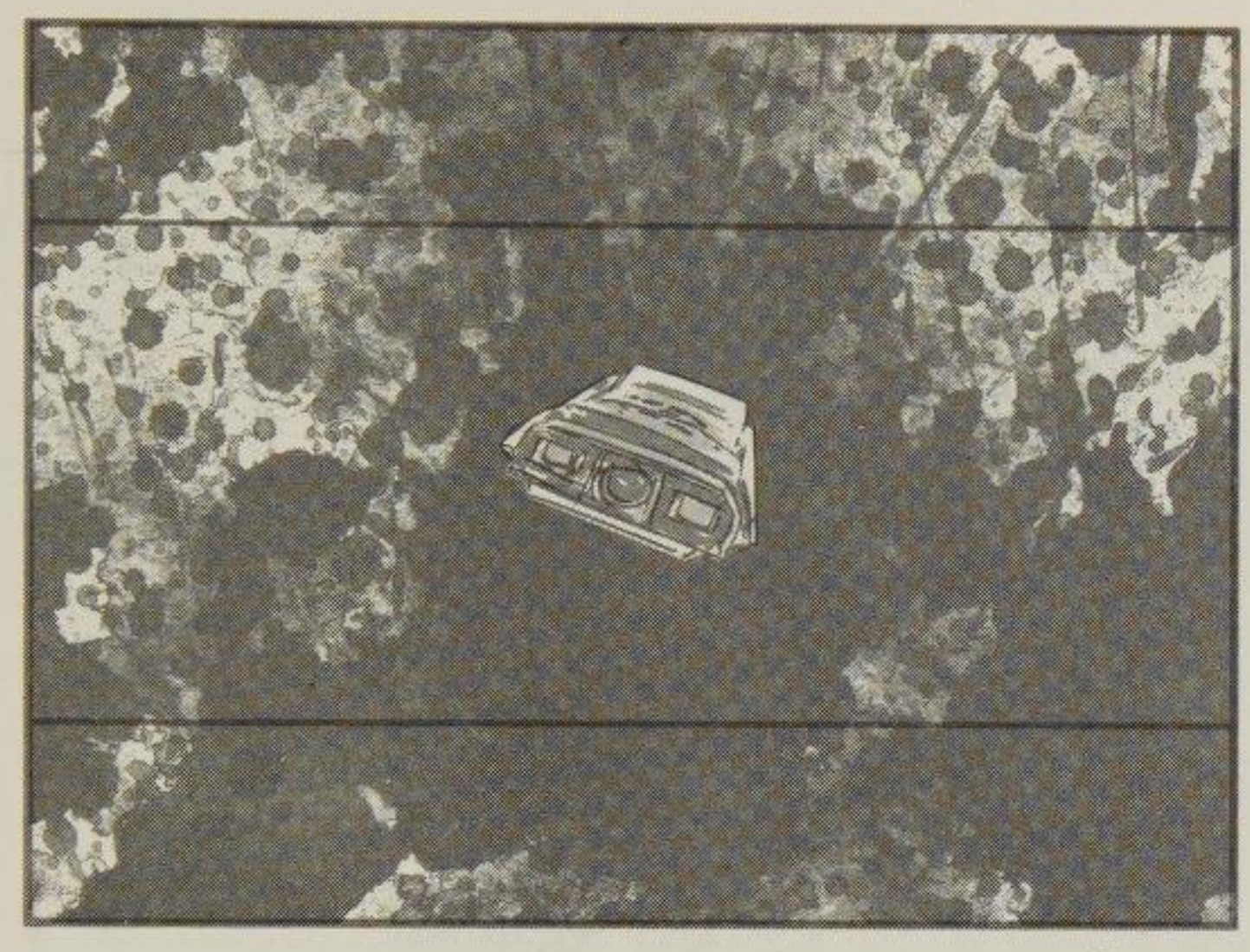


EXT. PROFILE ON RANGER AS IT CROSSES THE HORIZON

CU+

PAGE 22A

319-4A

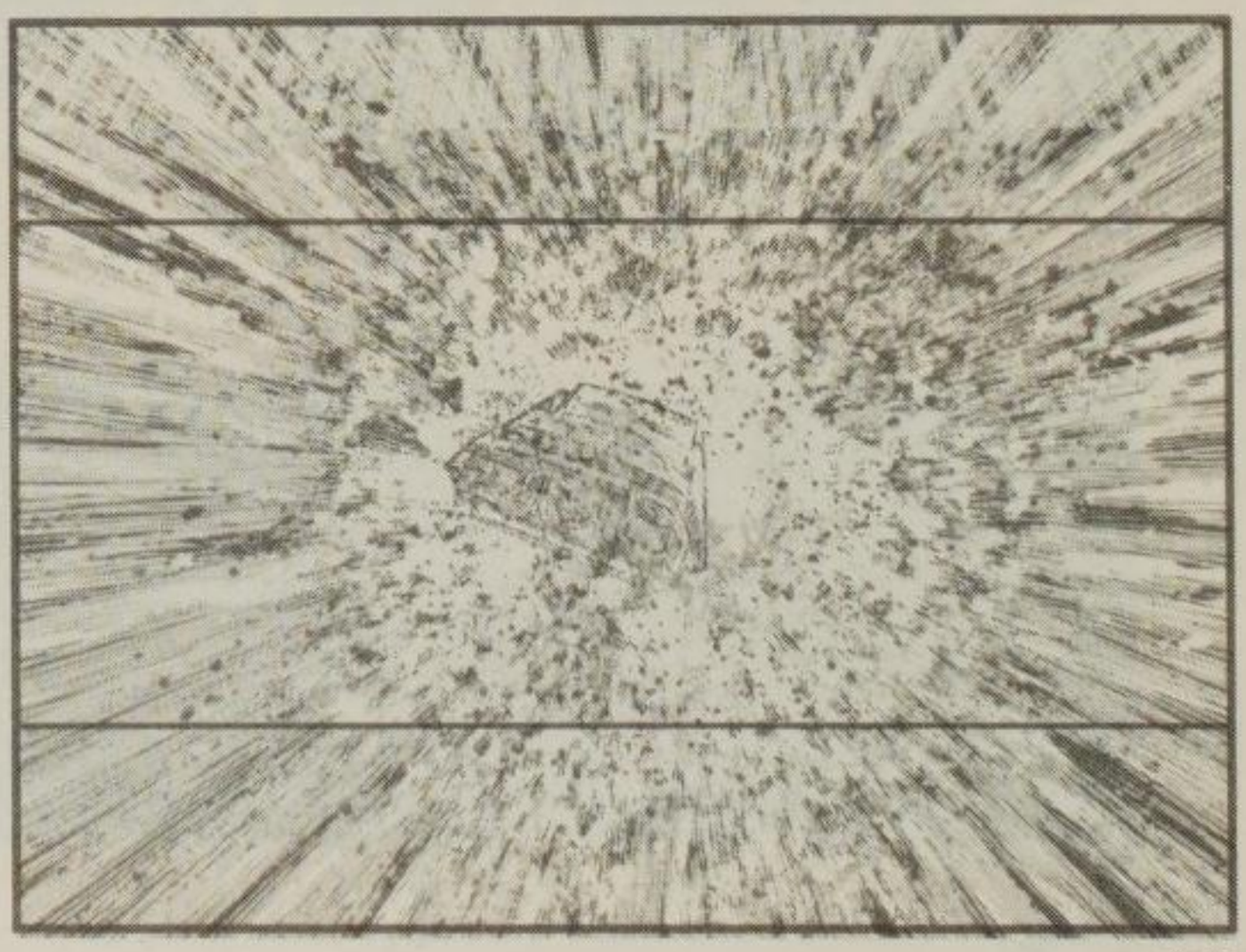


SHOT CONTD

3194B

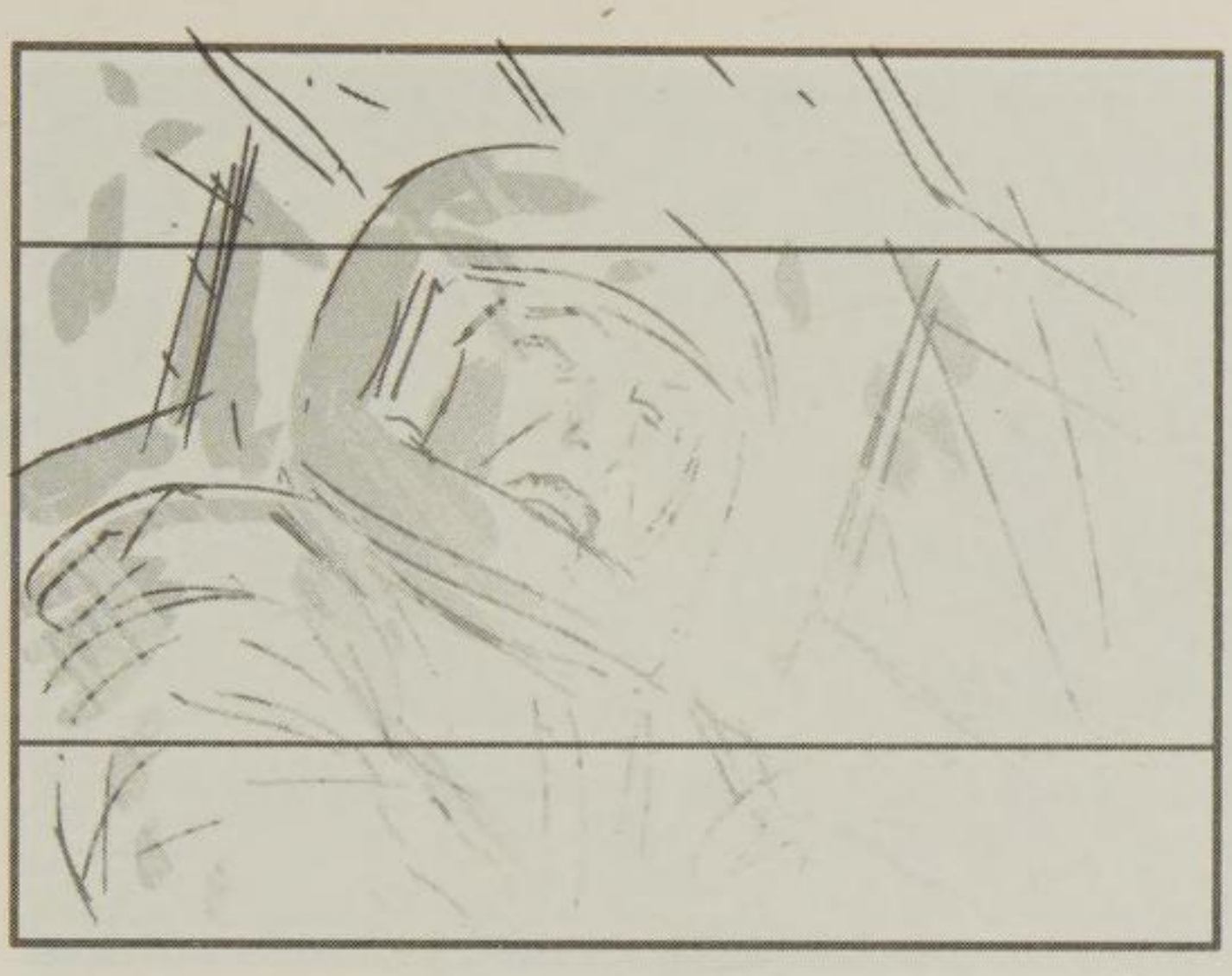
SHOT CONTD

3A4C



CUT

319-4



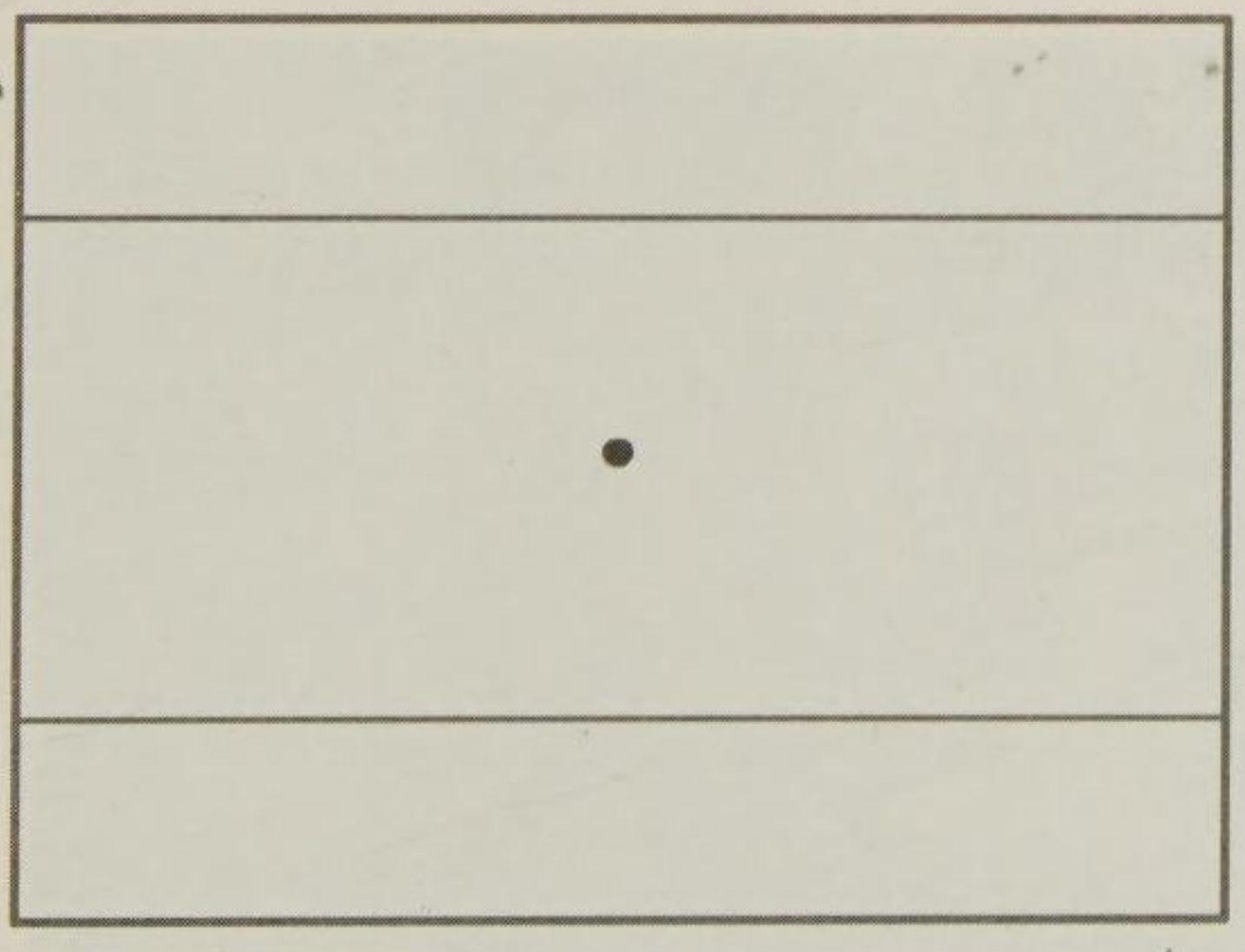
WE PLUNGE INTO ABSOLUTE WHITE

COOPER IS SCREAMING AS WE CUT TO —

CUT

SCENE # 321

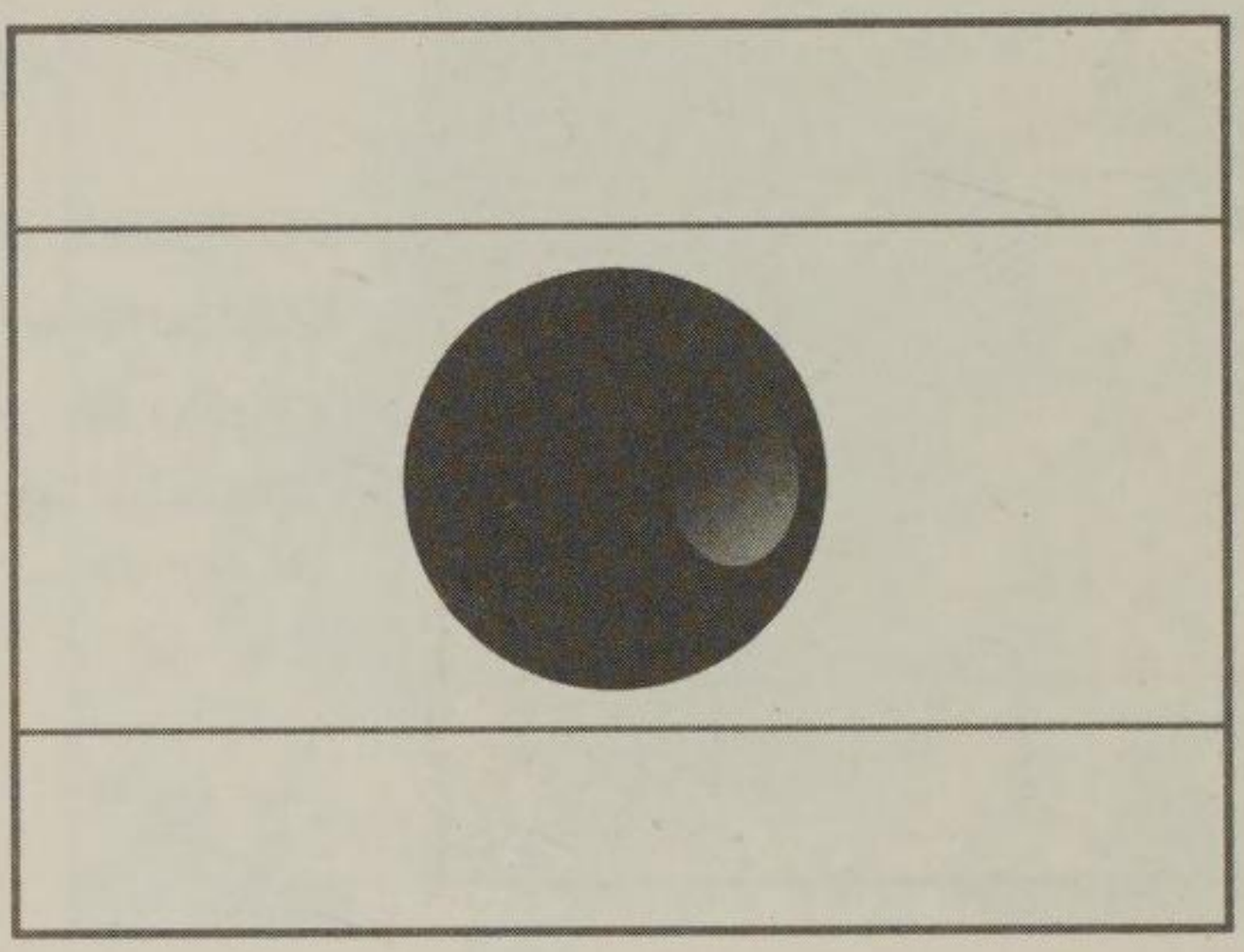
321-1A



A BLACK DOT APPEARS — RUSHING TOWARD US...

SHOT CONTD

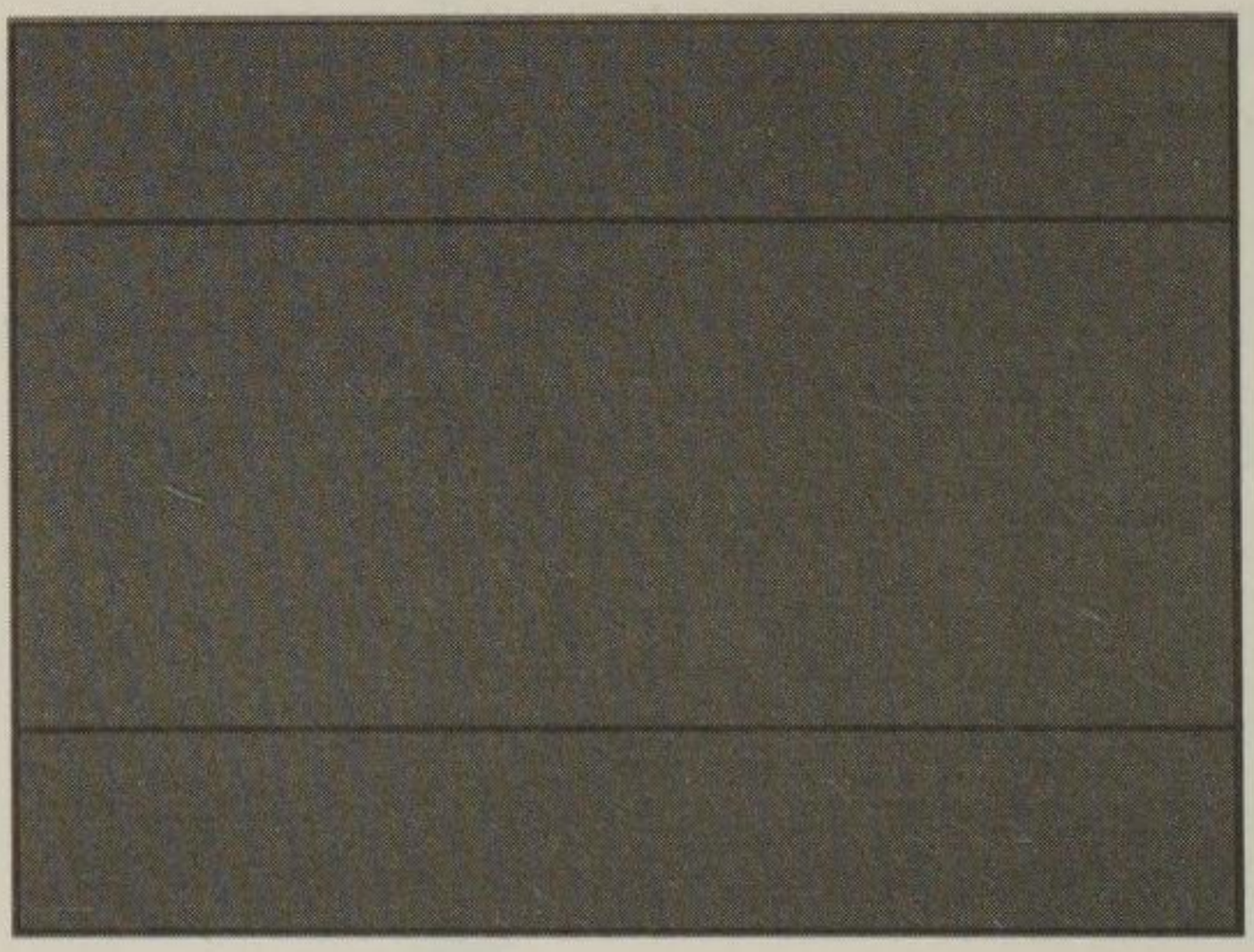
321-1B



IT BECOMES A DARK SPHERE

SHOT CONTD

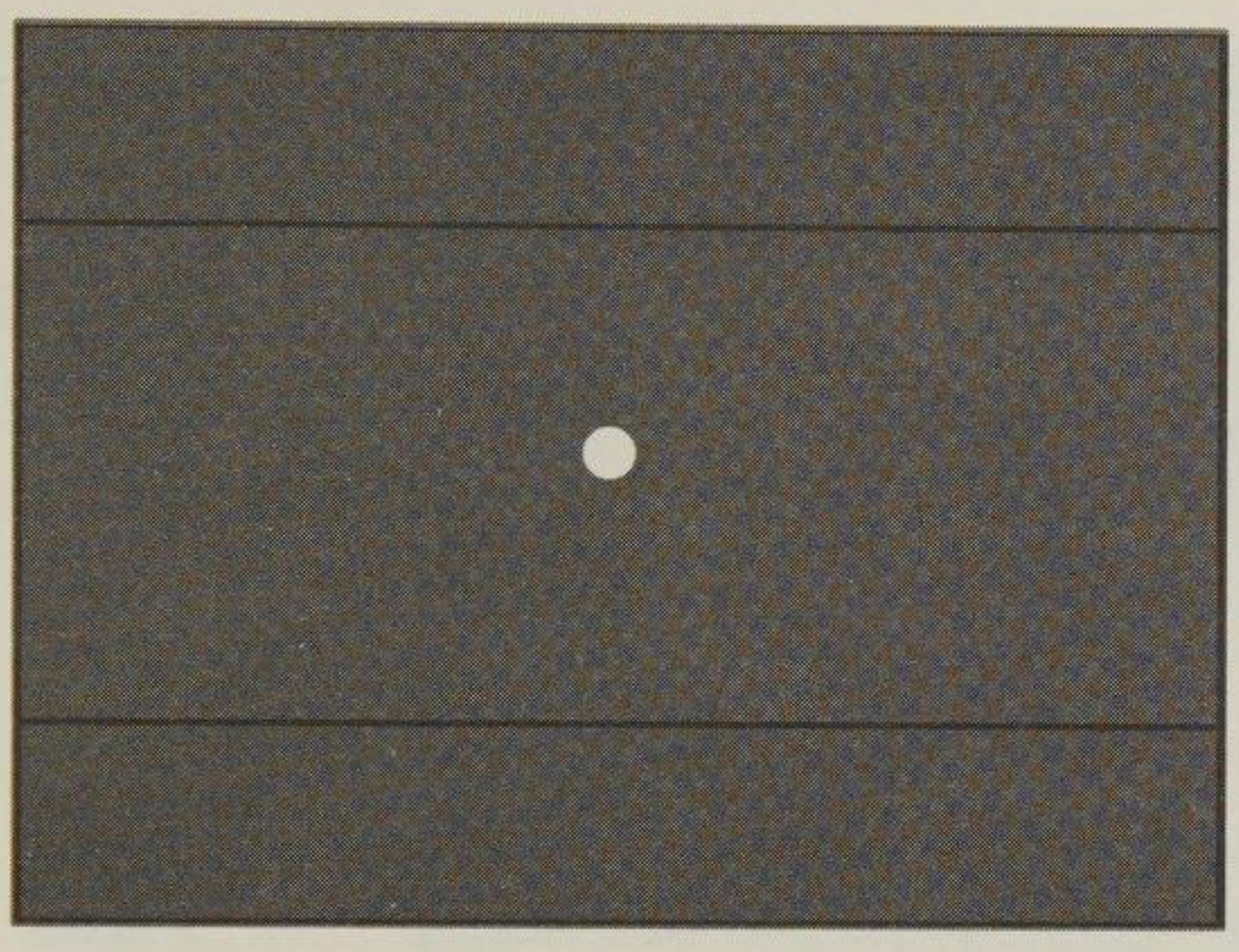
321-1C



PLUNGE THROUGH IT INTO SILENT DARKNESS ...

SHOT CONTD

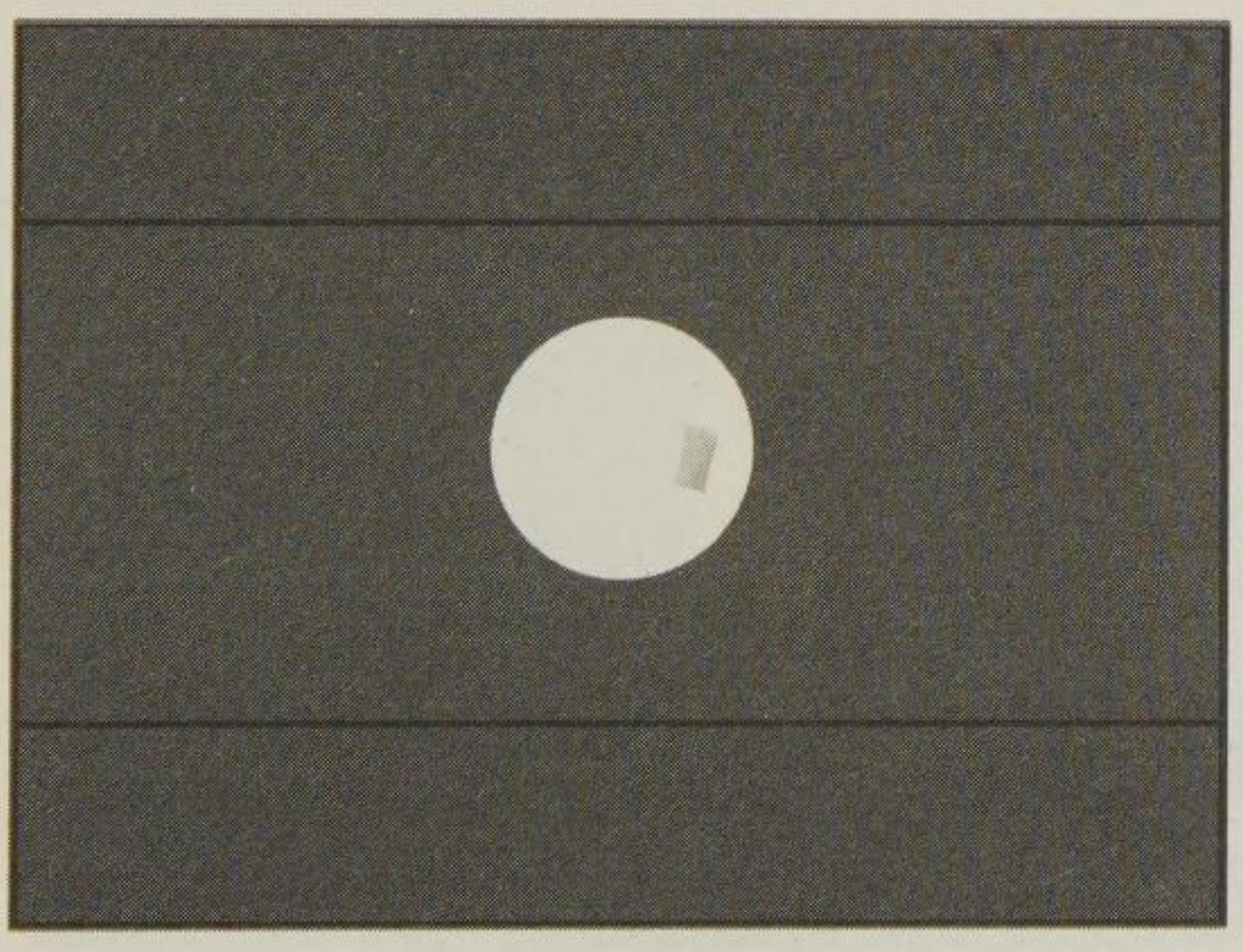
321-1C



A WHITE SPHERE...

SHOT CONTD

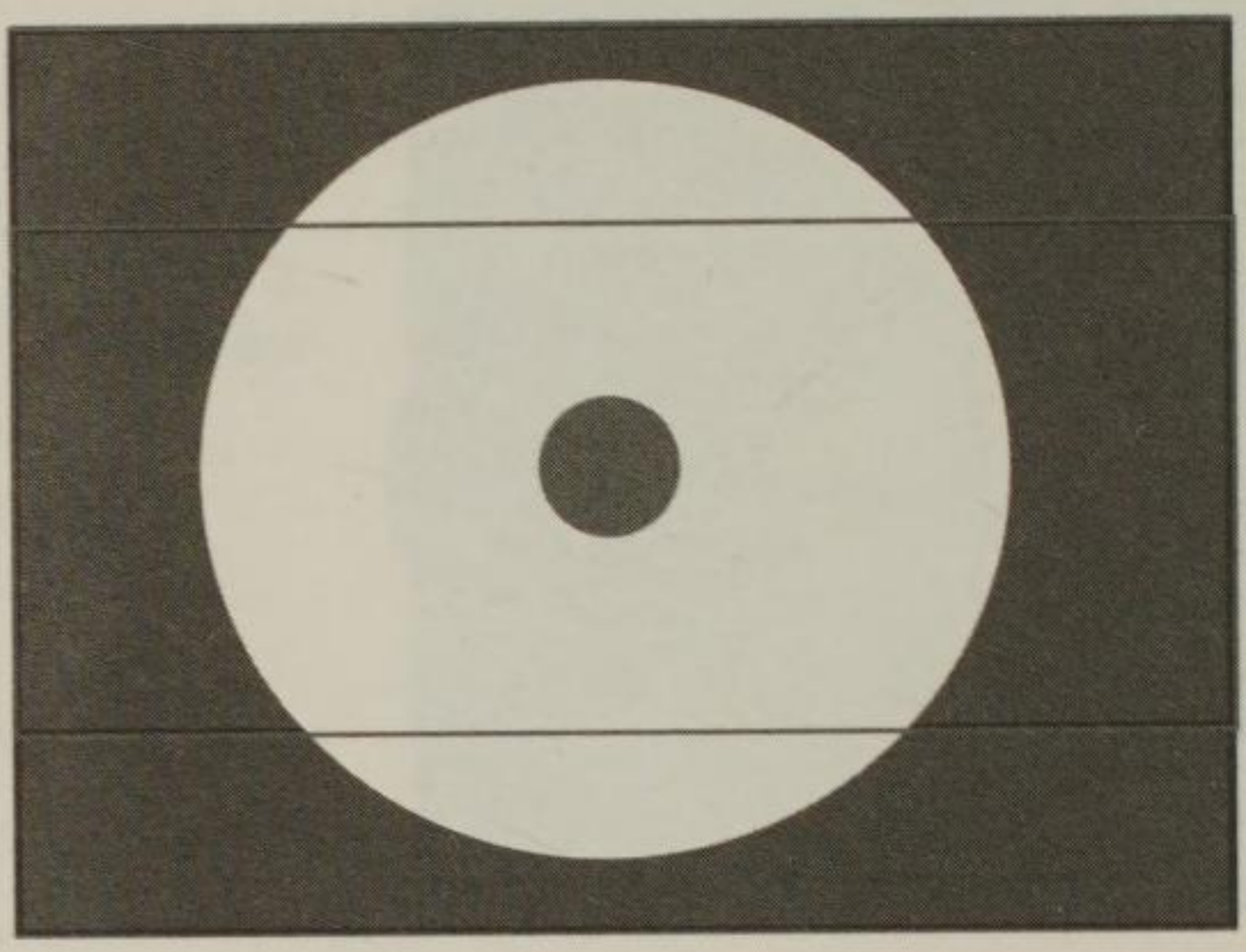
321-1D



...RACES TOWARDS US...

CUT

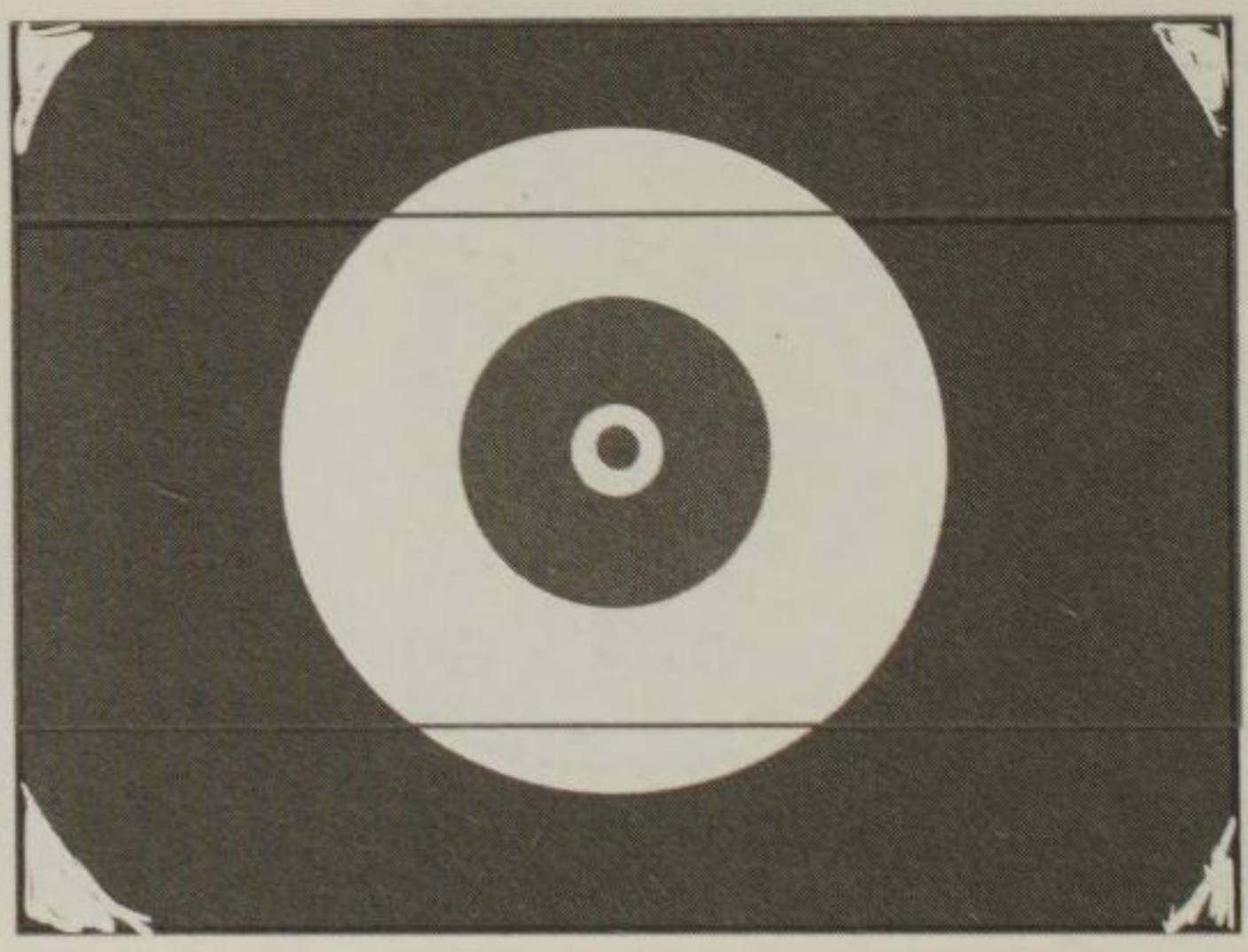
321-1E



THE BLACK AND WHITE SPHERES RACE TOWARD US ...

SHOT CONTD

321-1F



... FASTER AND FASTER ...

CUT

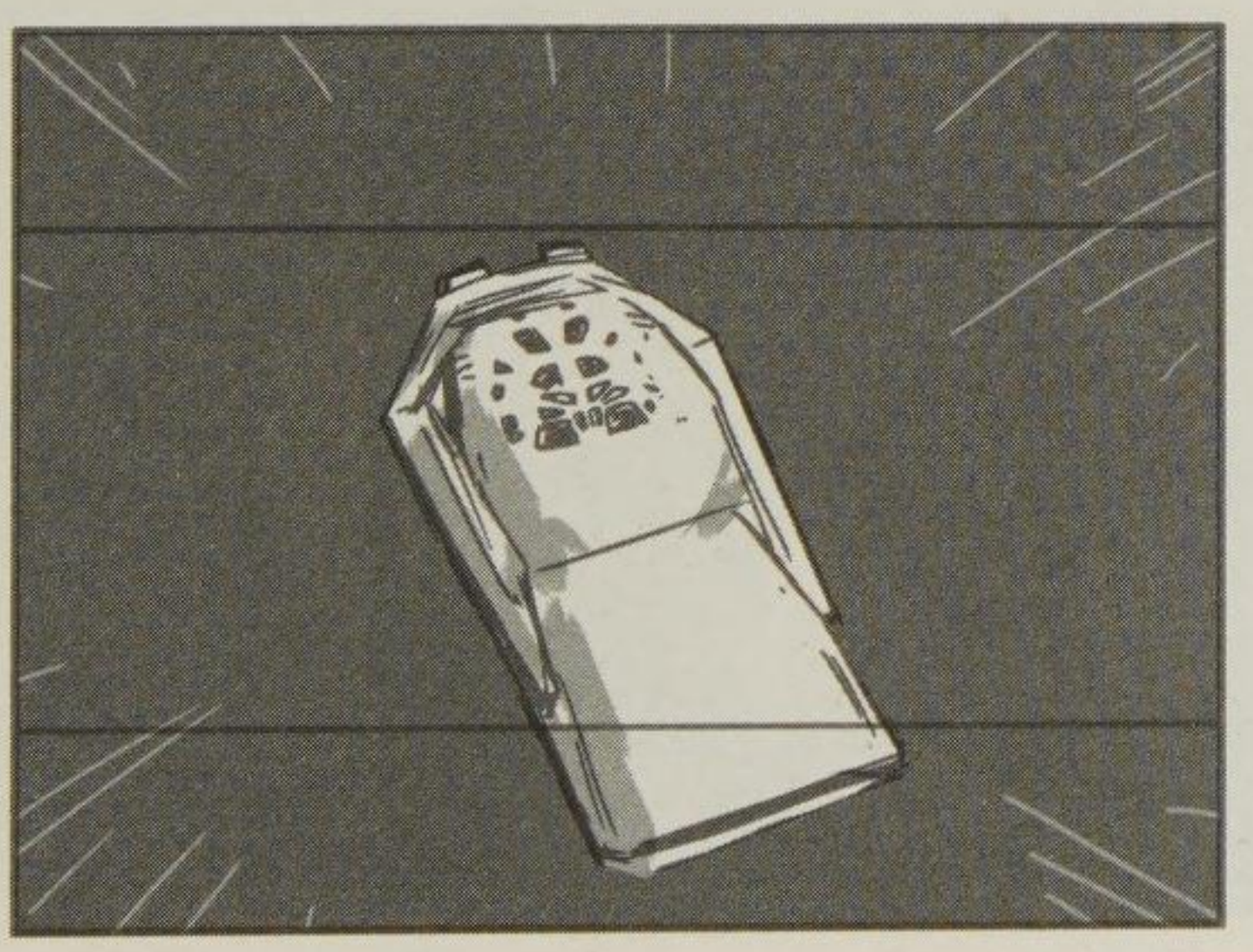
321-2

COOPER HOLDS ON FOR DEAR LIFE.

COMPUTER VOICE:

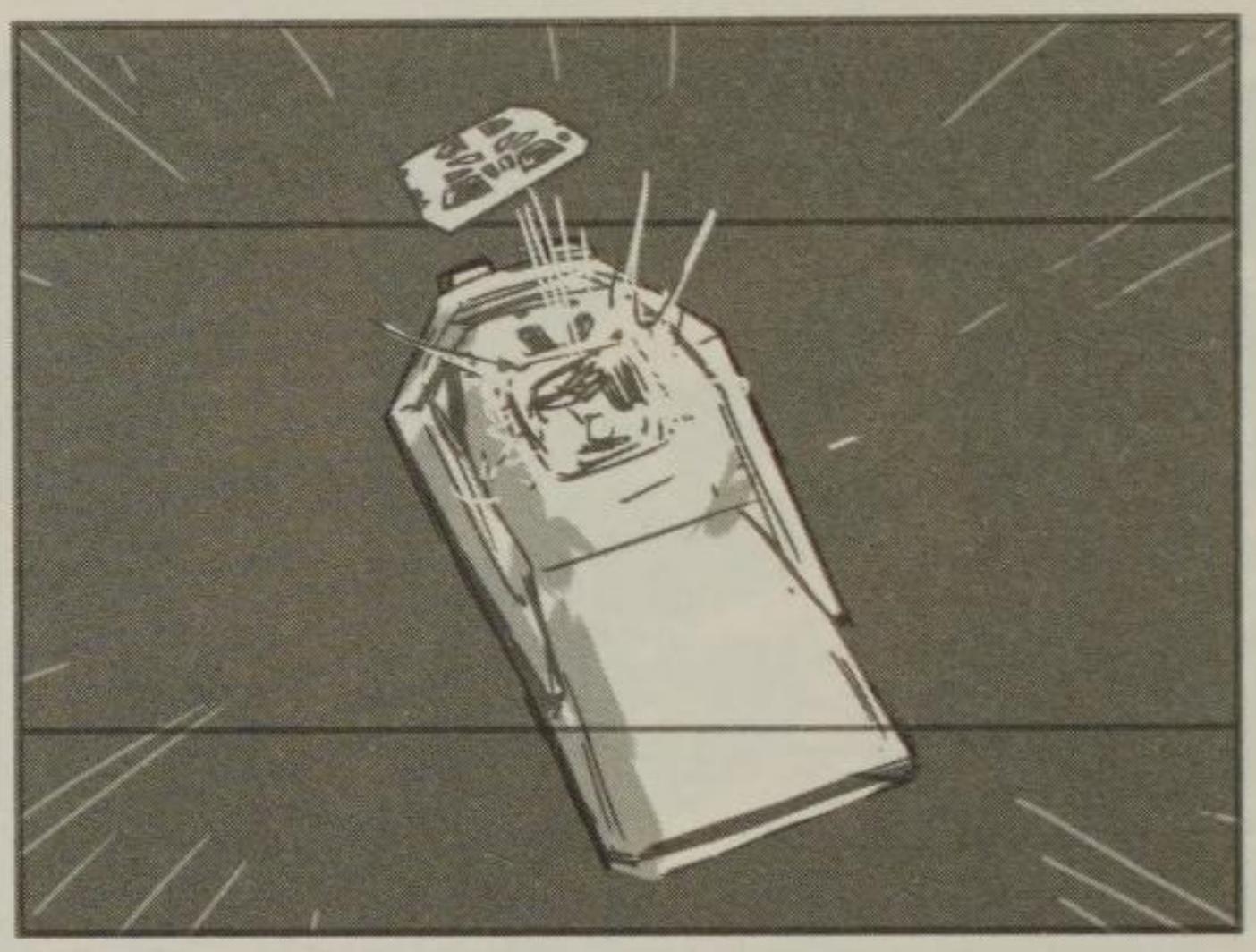
'FUEL CELL OVERLOAD - DESTRUCTION IMMINENT. INITIATE EJECTION -"

321-3A



ON RANGER 2 AS...

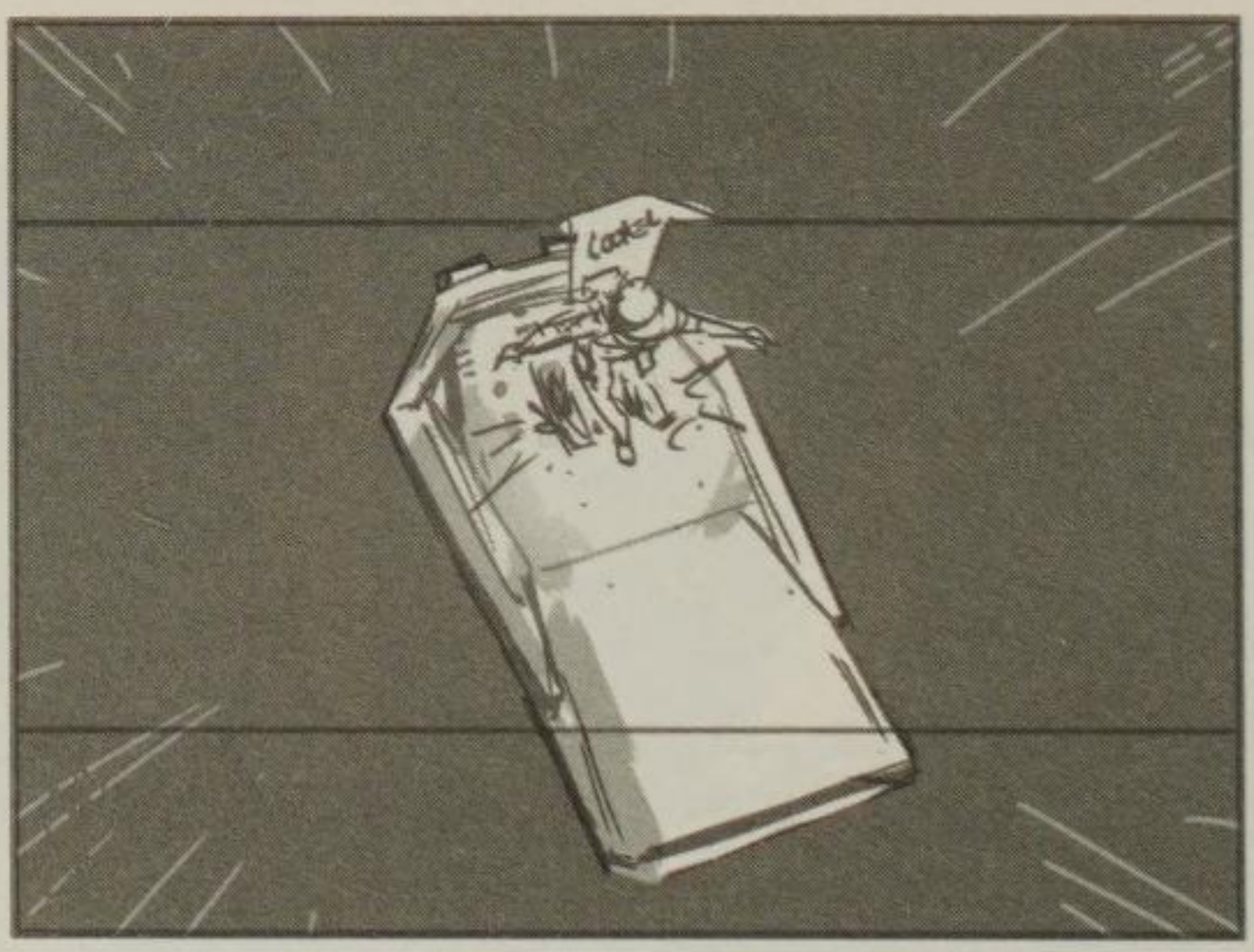
321-3B



A HATCH BLOWS OFF...

SLOT CARD

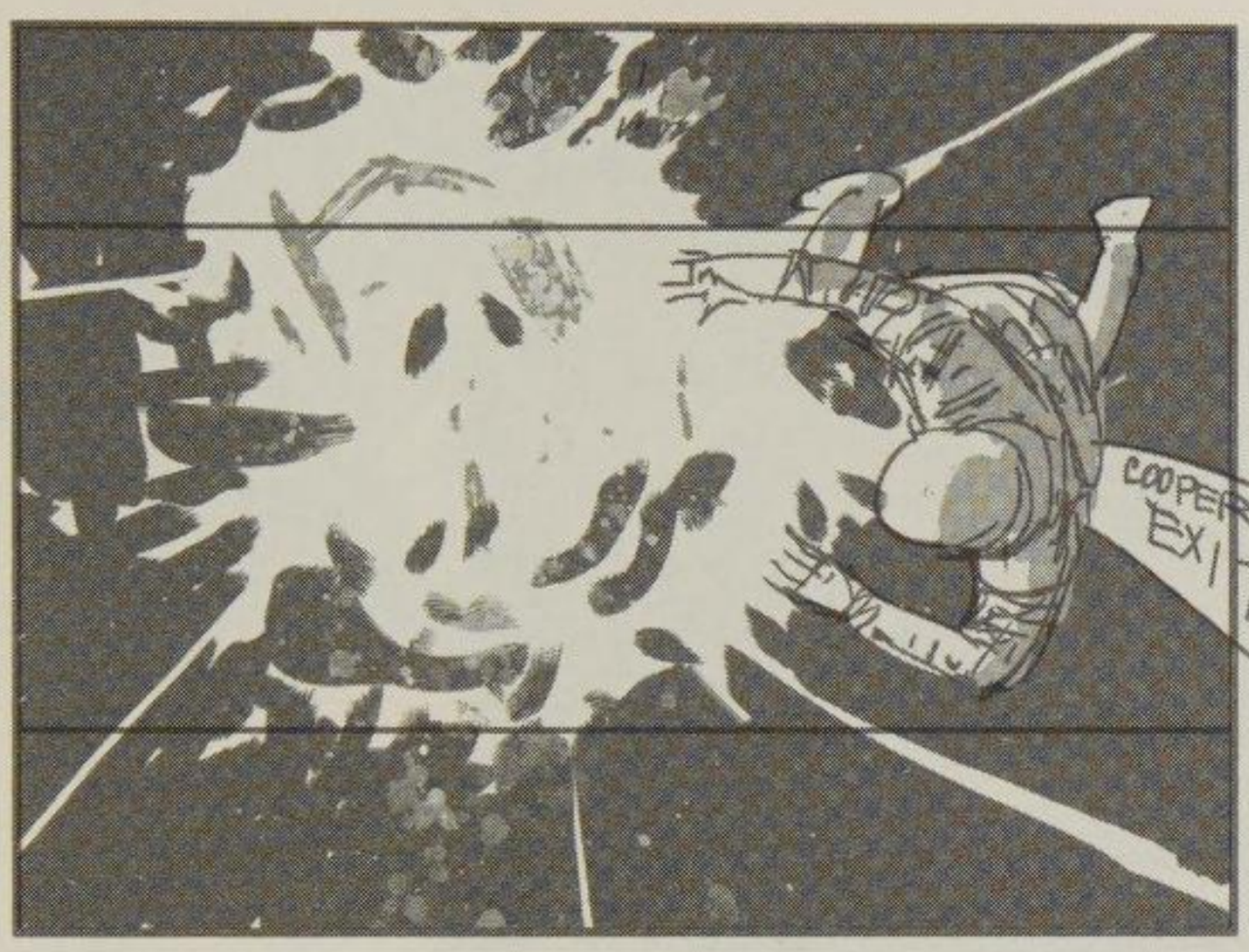
321-3C



COOPER IS LAUNCHED OUT OF THE RANGER ...

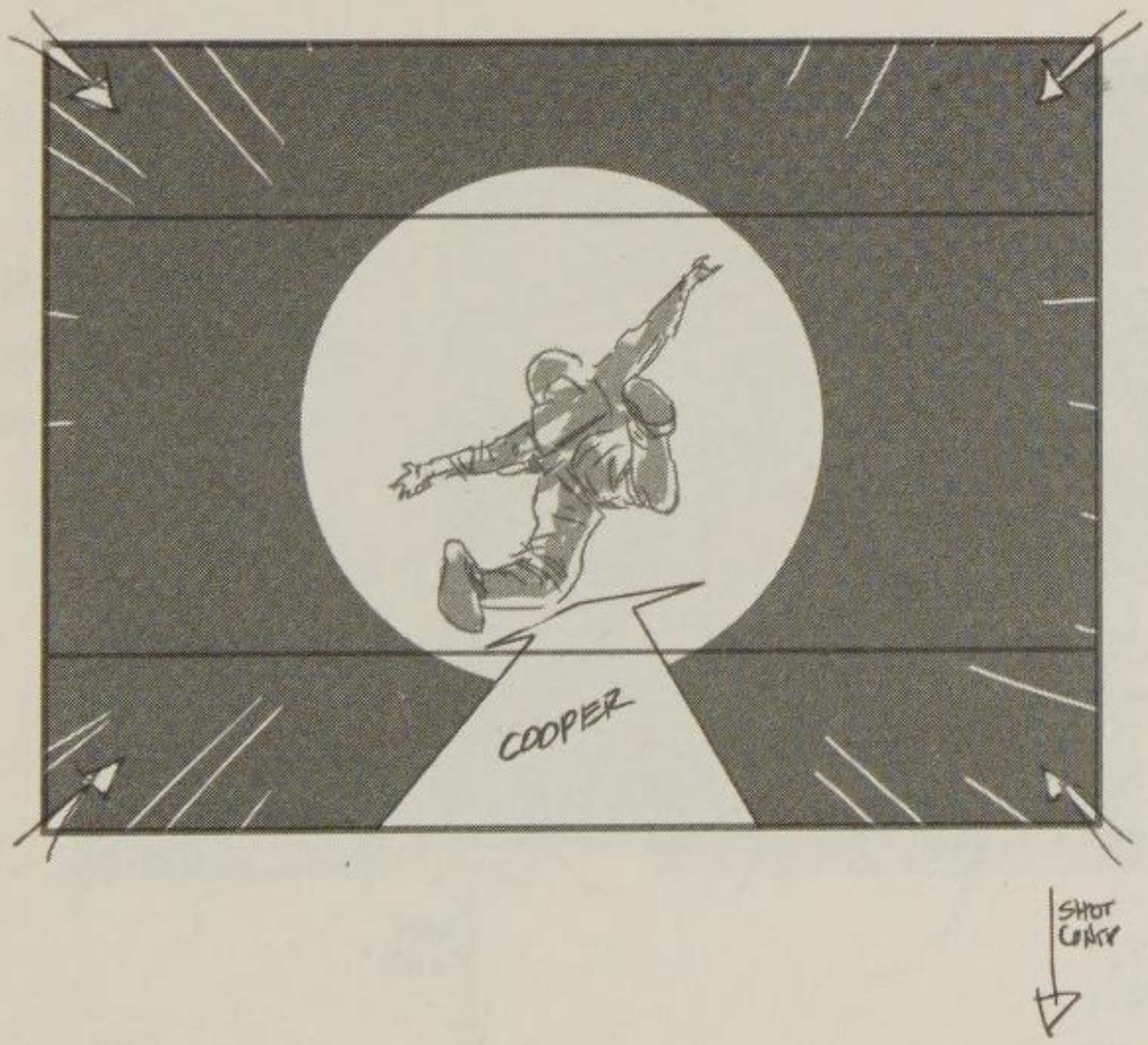
SLOT CARD

321-3D



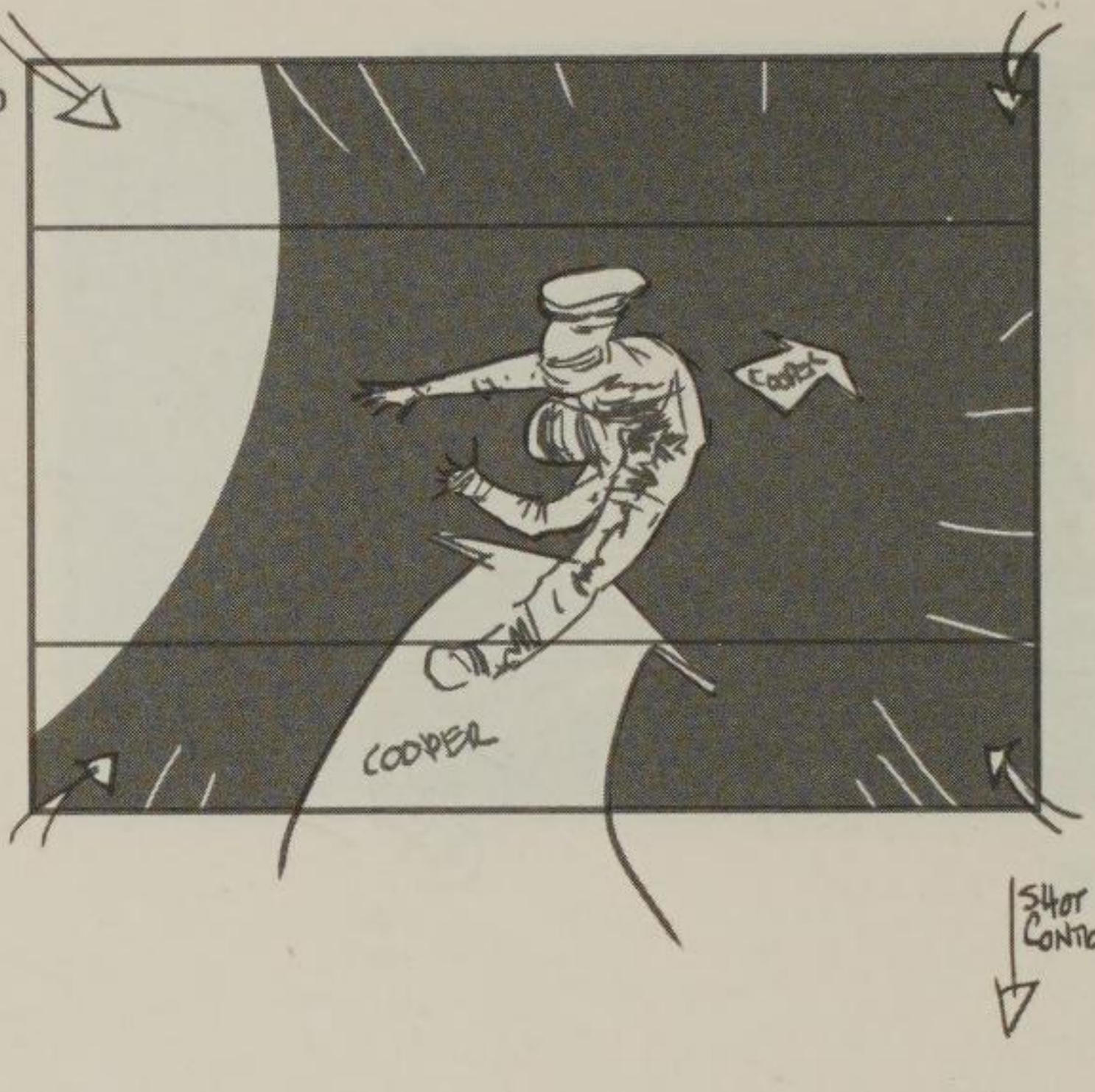
THE RANGER EXPLODES.

321-4A



COOPER FALLS TOWARD A WHITE HOLE...

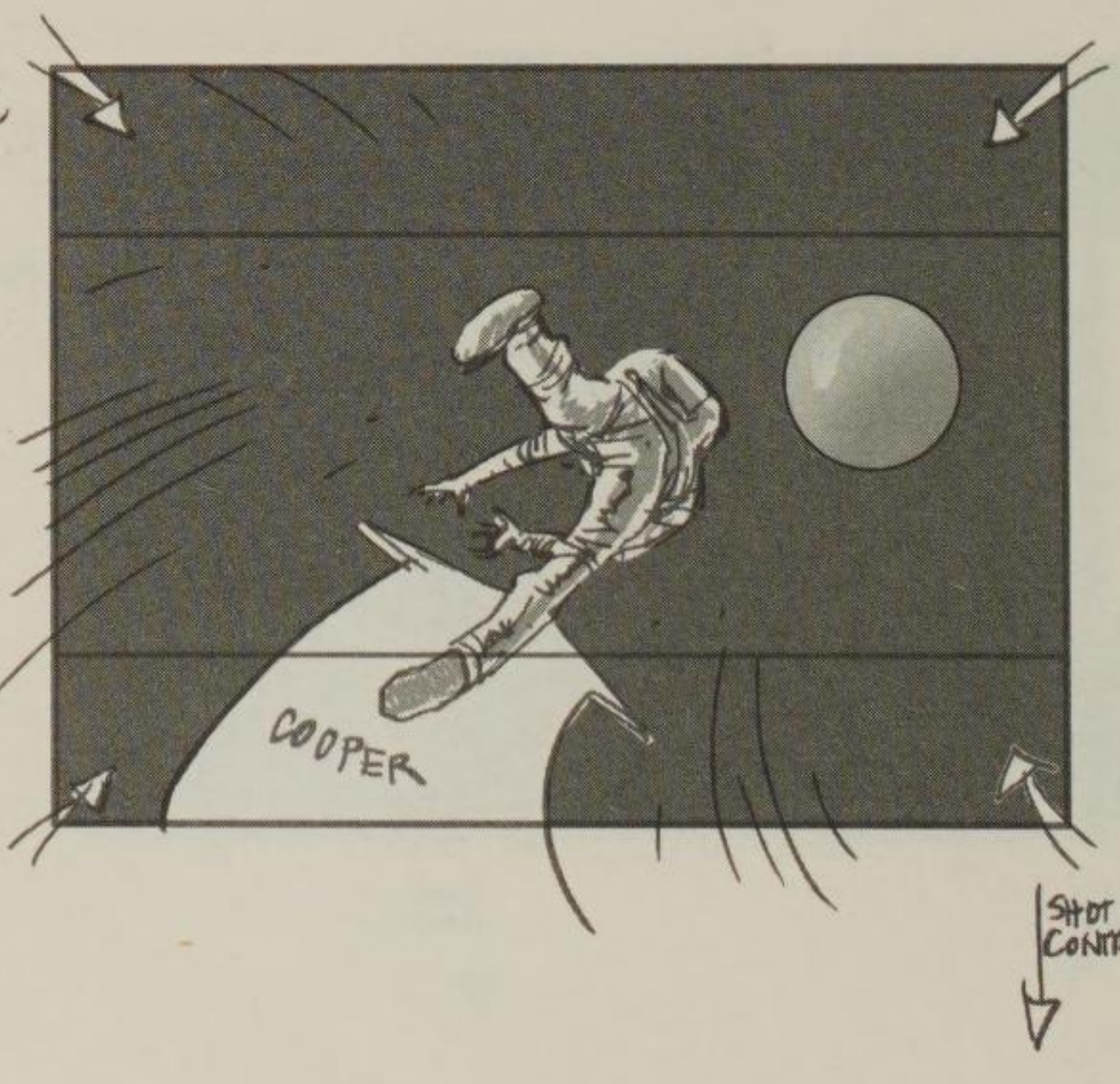
321-4B



COOPER IS PULLED TO ONE SIDE, MISSING THE WHITE HOLE.

SHOT CONTD

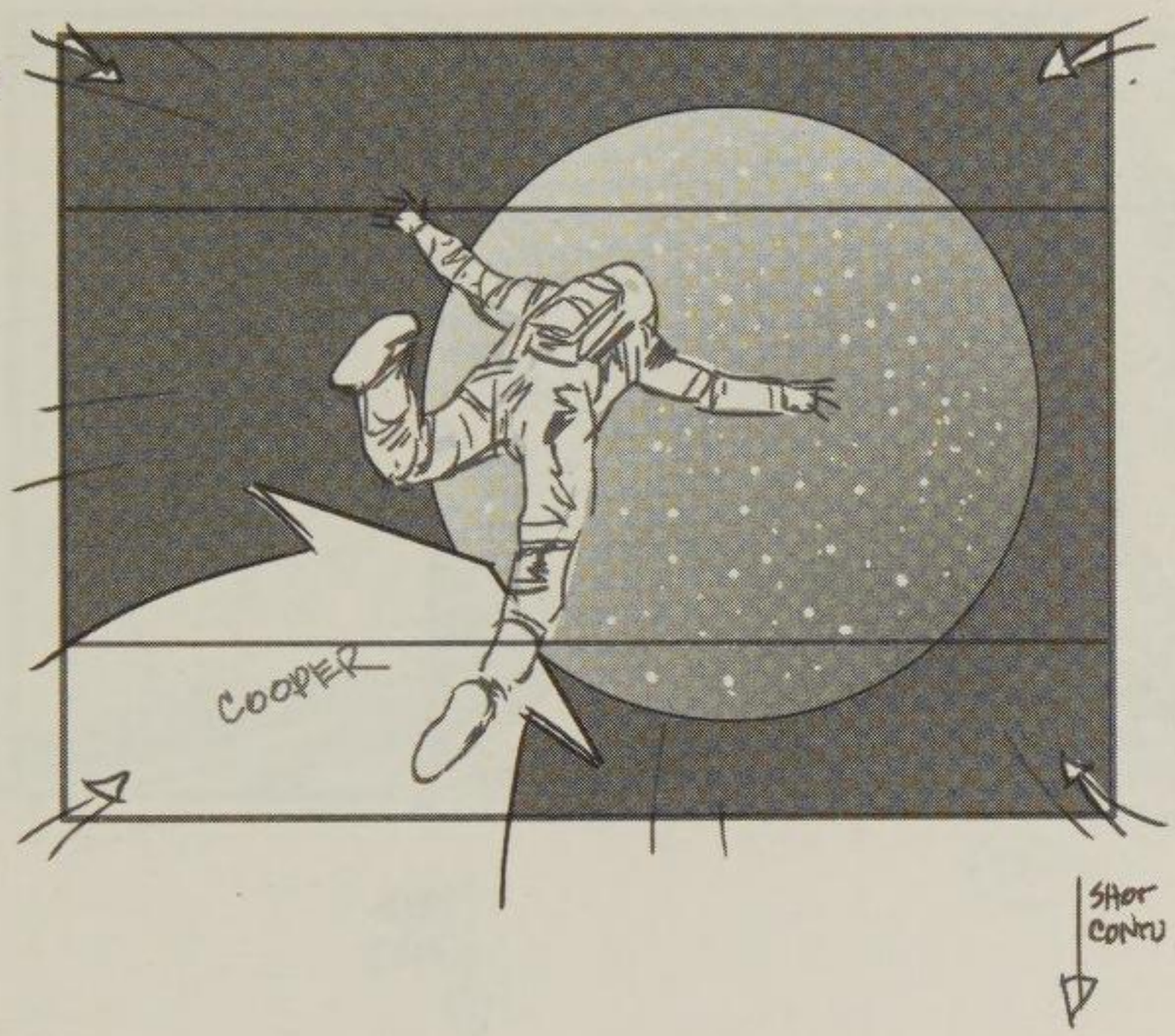
324-4C



INSTEAD PLUNGING TOWARD A SMALLER GLASS-LIKE SPHERE ...

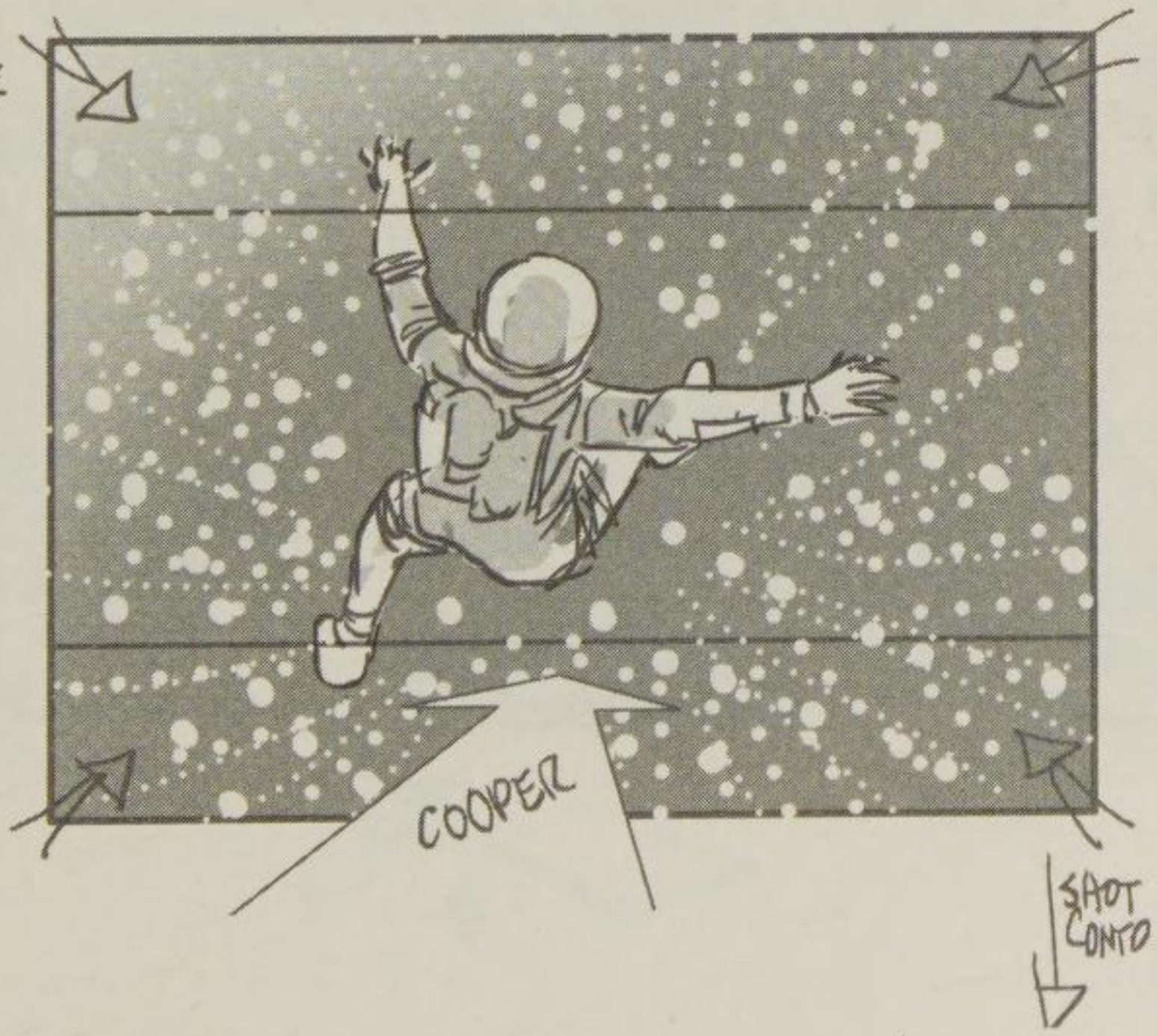
SHOT CONTD

321-4D



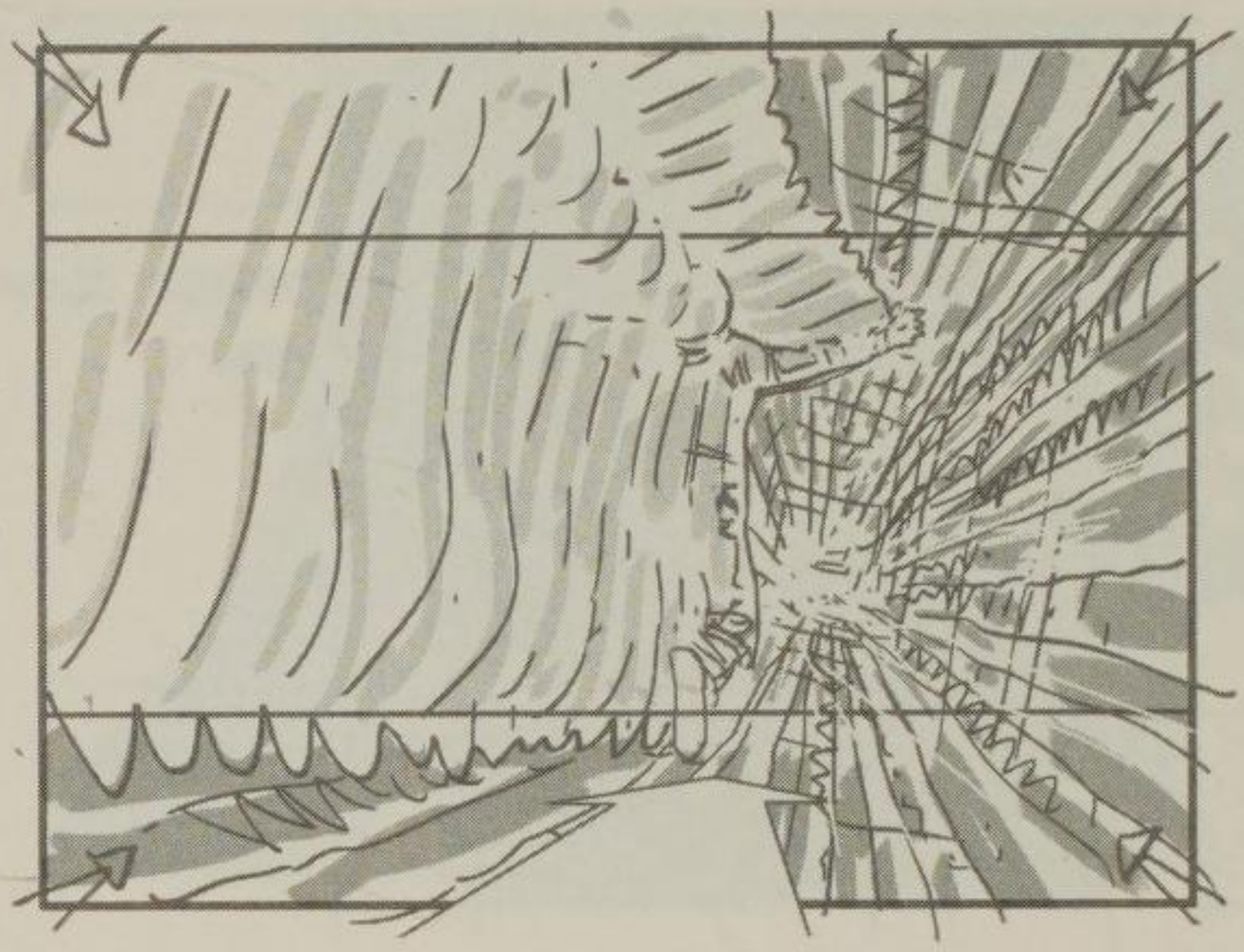
COOPER SLOWS DOWN ...

321-4E



LIGHT WITHIN THE SPHERE IS NOT STARS BUT AN INFINITY OF WORLDLINES ...

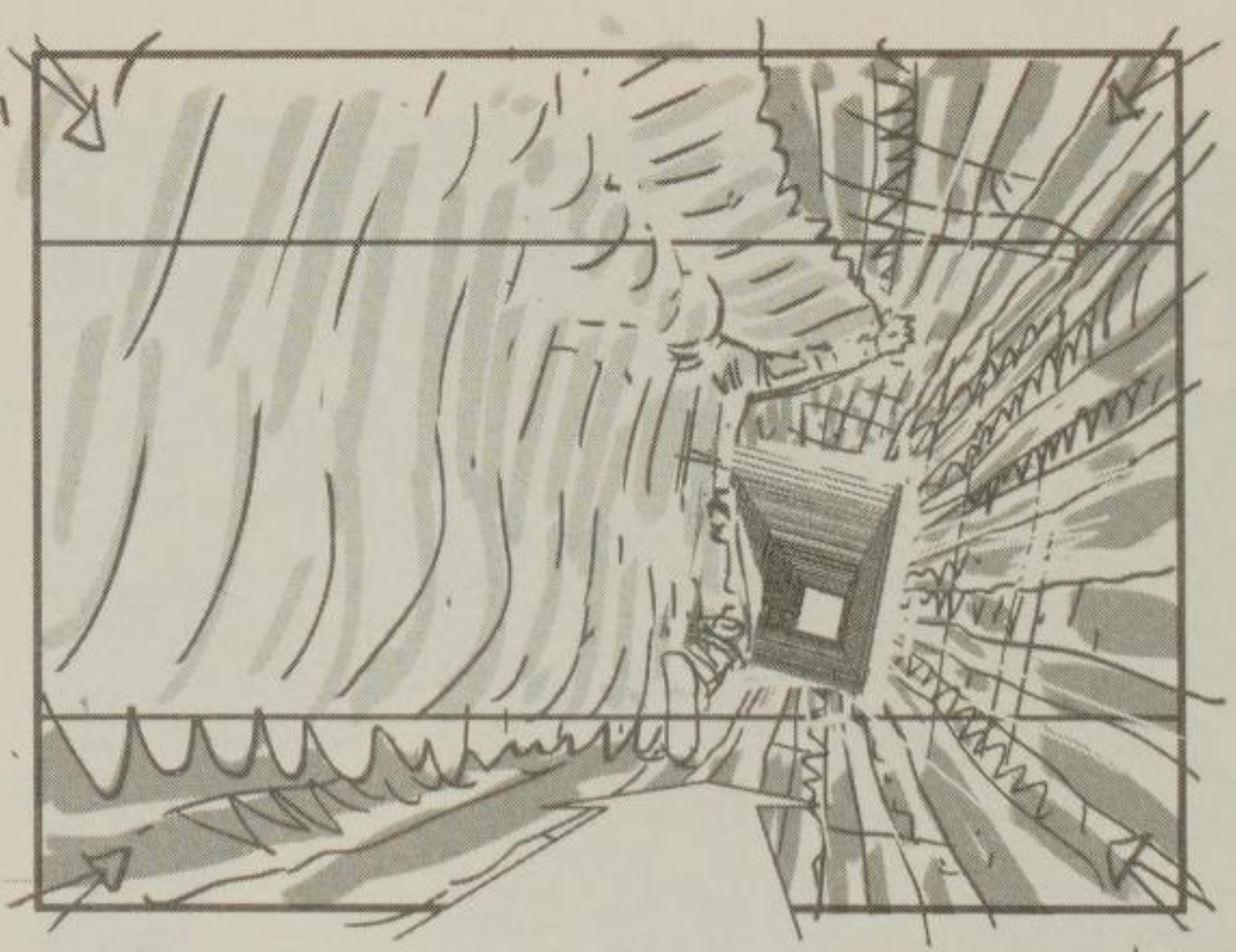
321-4F



AS HE FALLS HIS SINGLE WORLDLINE EXTENDS BEHIND HIM.

SHOT CONT'D

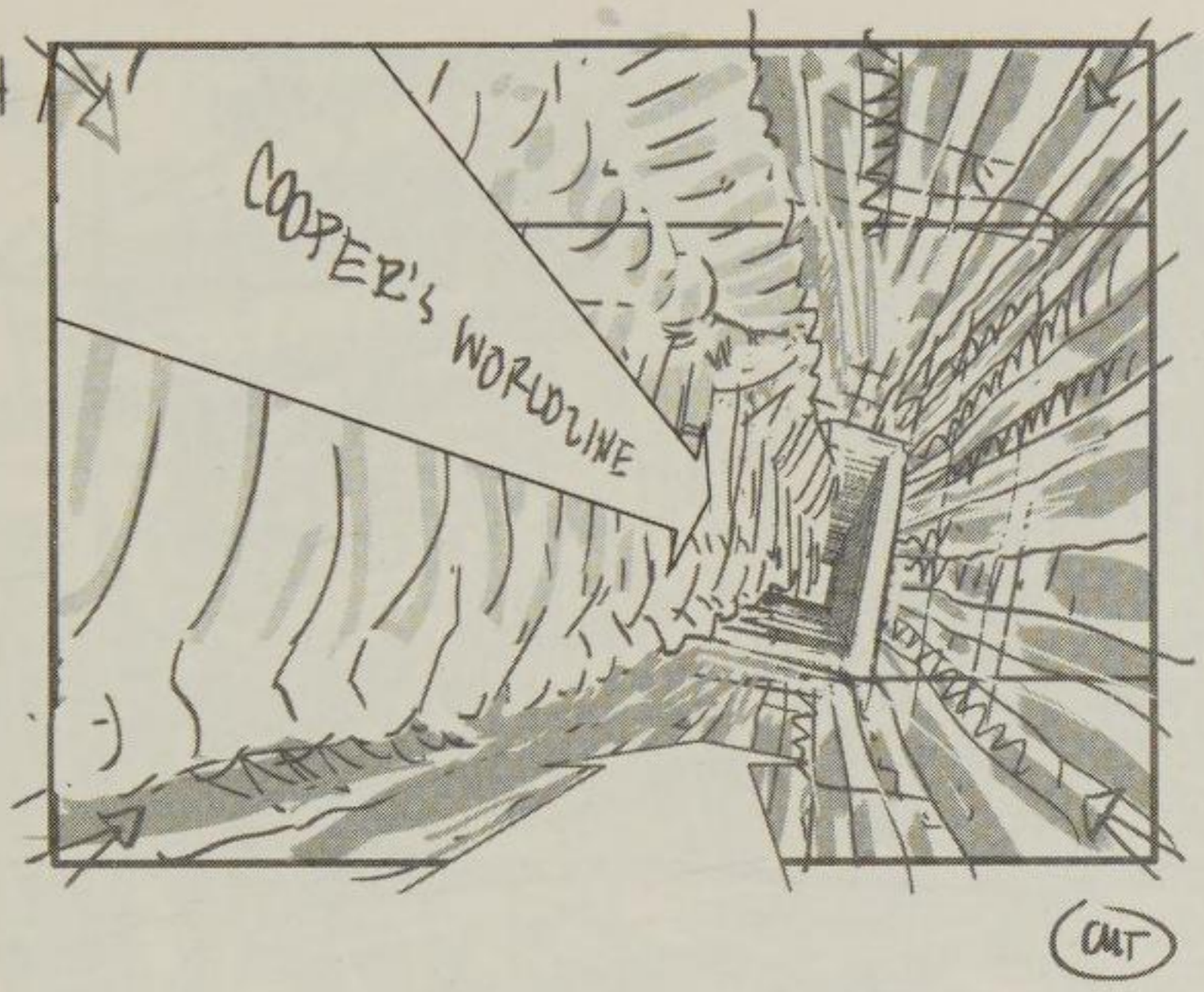
321-4G



COOPER APPROACHES A SQUARE TUNNEL.

SHOT CONT'D

321-4H



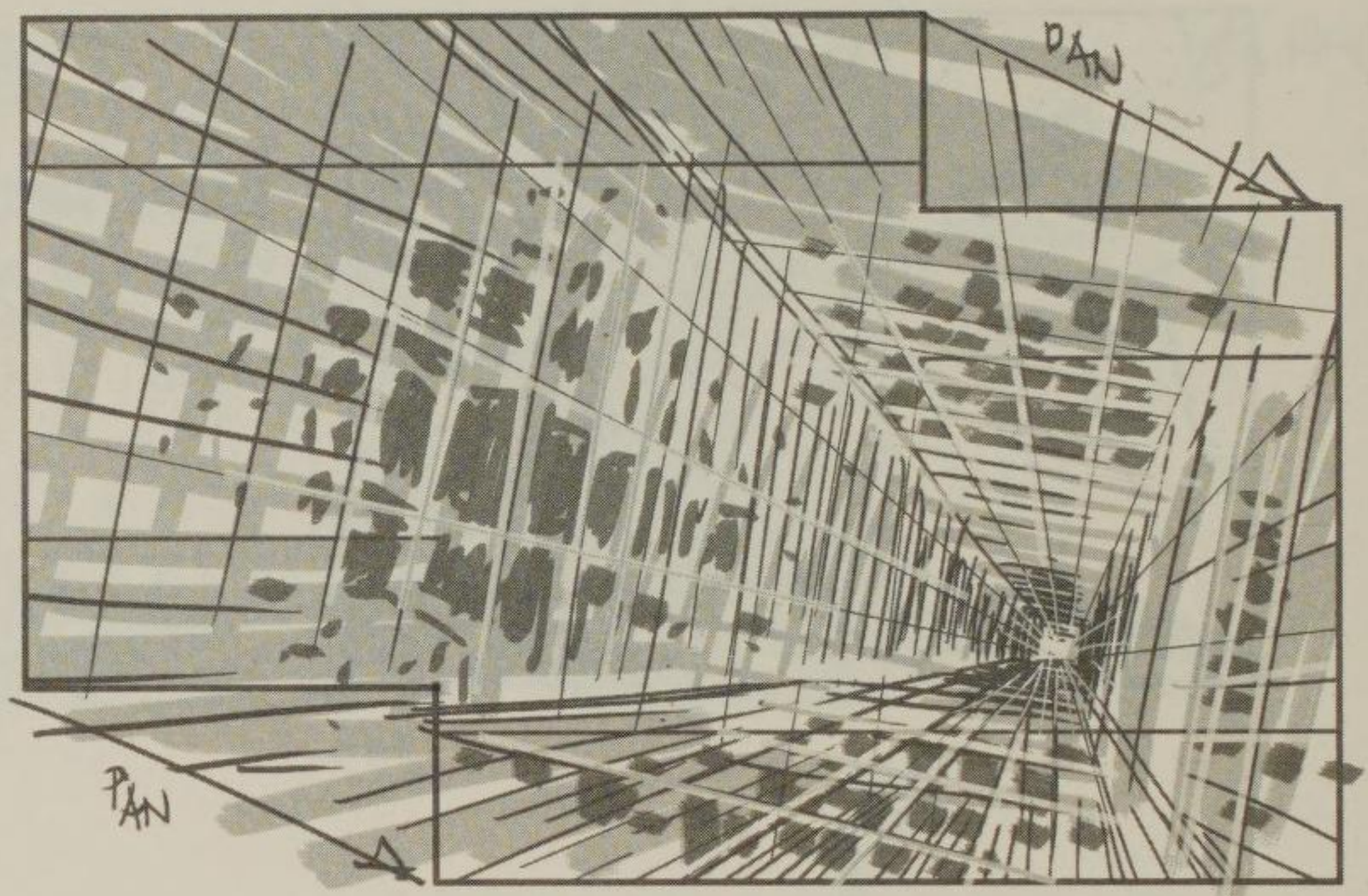
COOPER'S WORLDLINE DROPS INTO A SMALL SQUARE TUNNEL

322-1

THE TESSERACT. BLINDINGLY FAST. LEADING COOPER AS HE FALLS.

COOPER AND HIS INFINITE SELVES ARE ACTUALLY SLOWING.

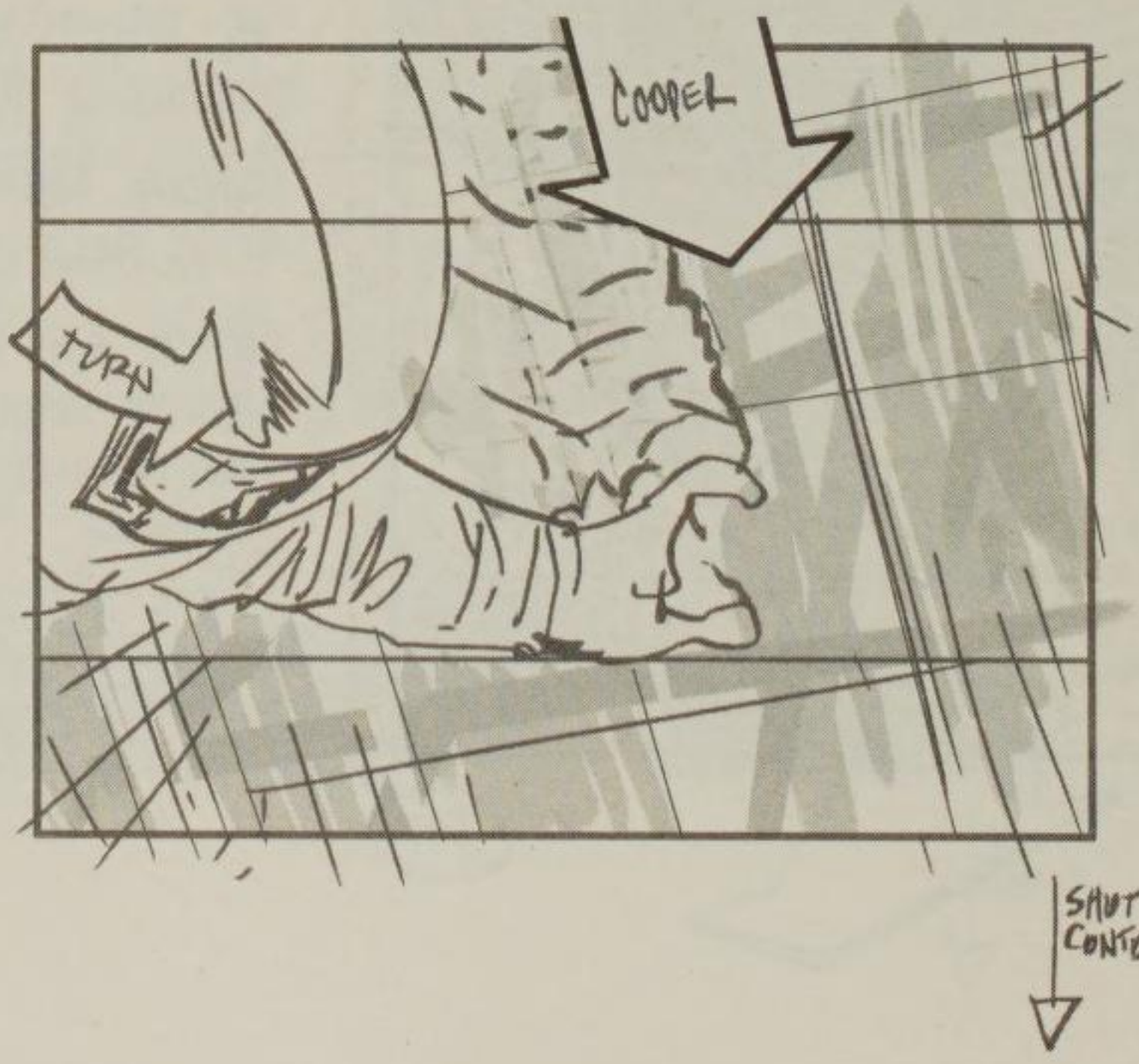
322-2



COOPER'S POV AS HE FLIES THROUGH THE TESSERACT.

CUT

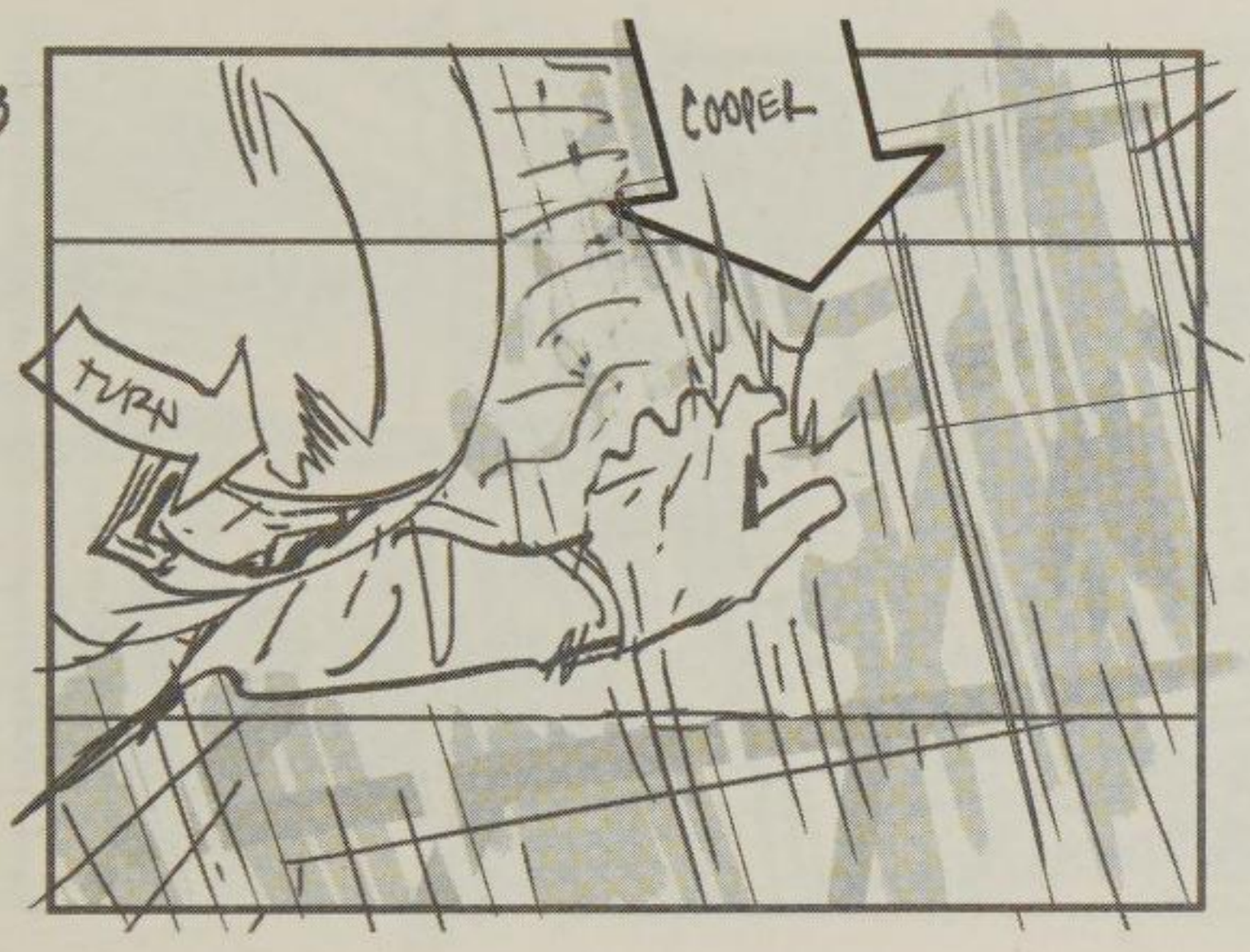
322-3A



COOPER LOOKS TO THE SIDE

THE GRID FLIES PAST IN A BLUR.

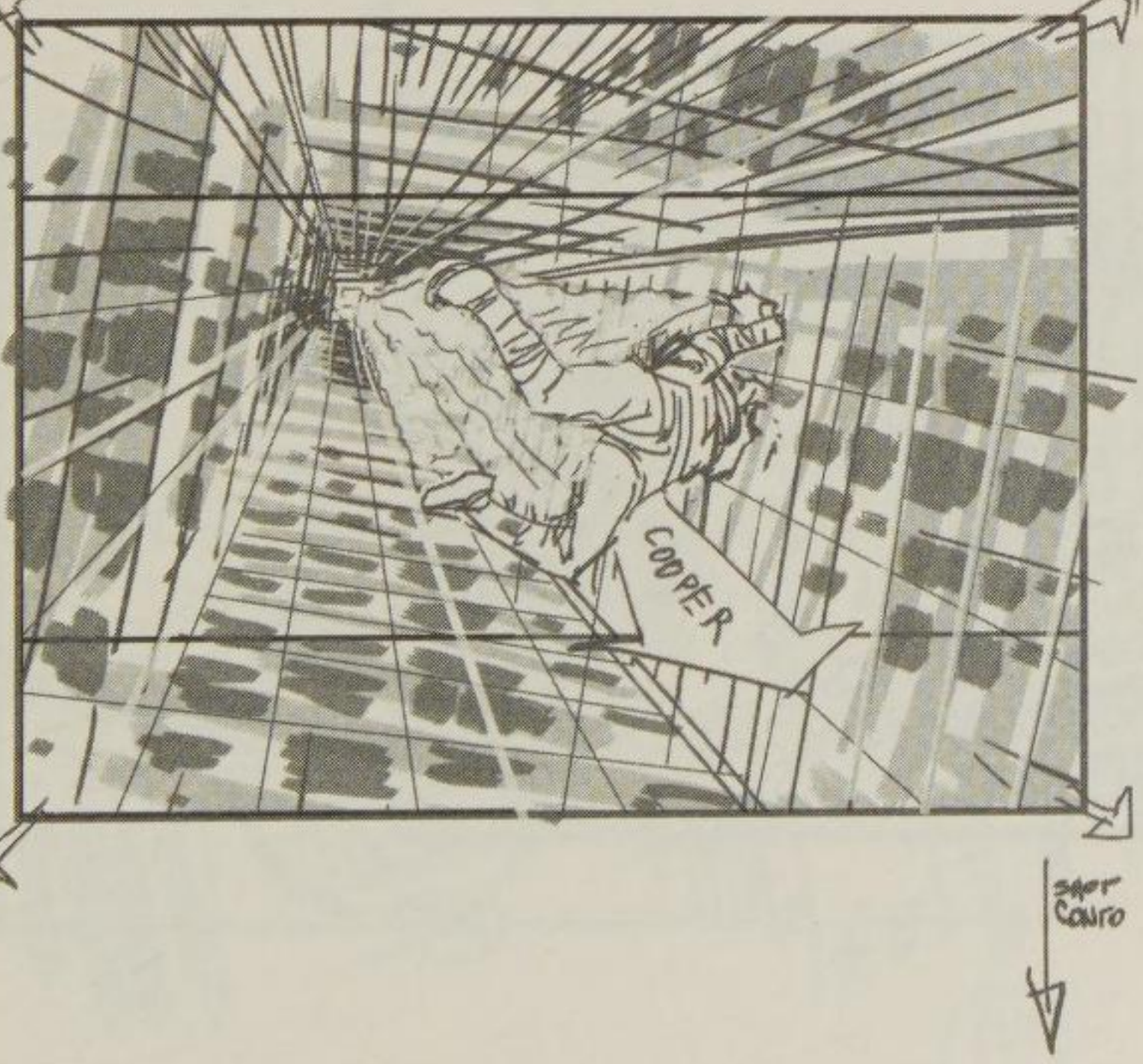
322-3B



COOPER REACHES OUT TOWARD THE 'WALL'

CUT

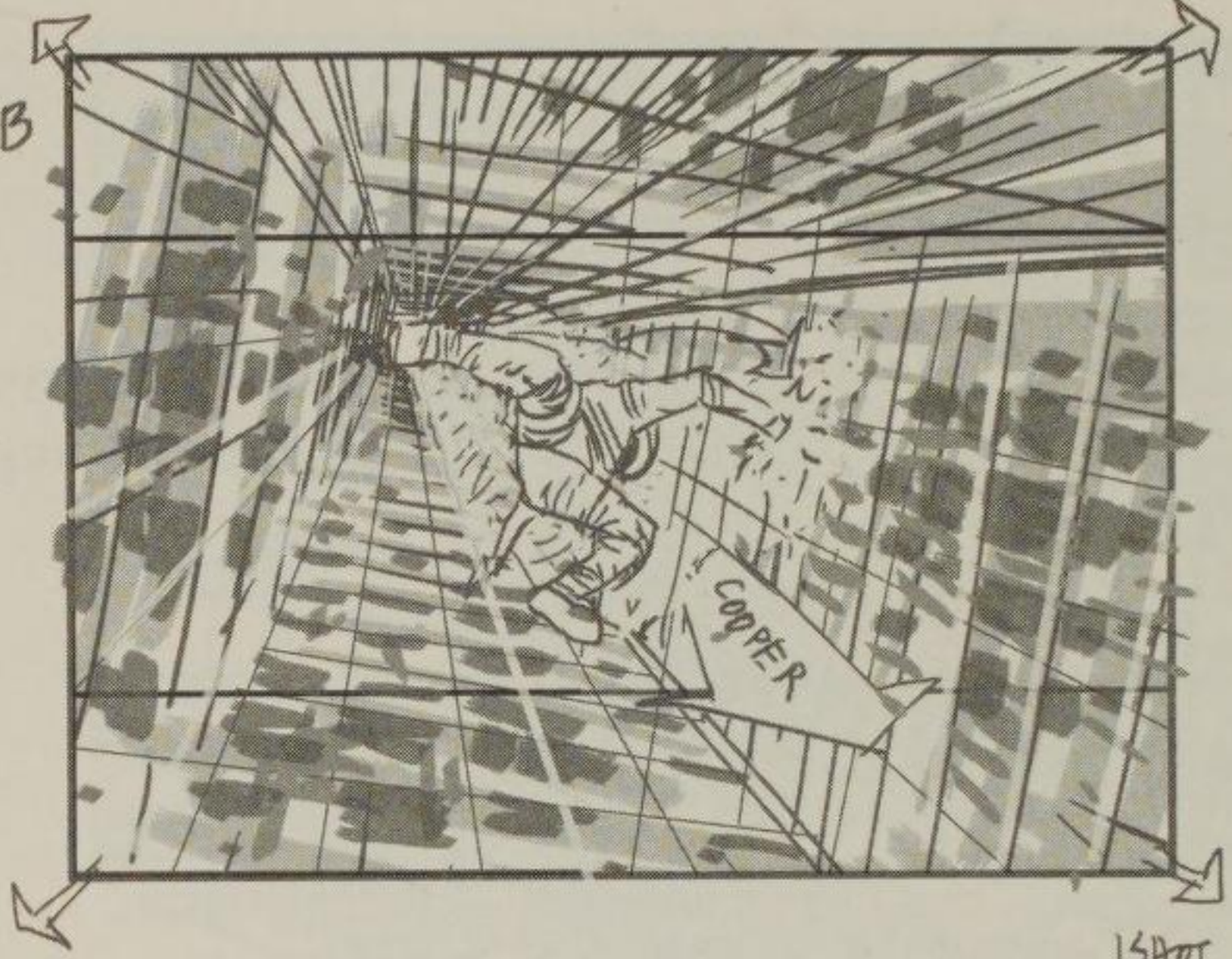
322-4A



COOPER GRABS AT THE WALL -

SAME CAMERA

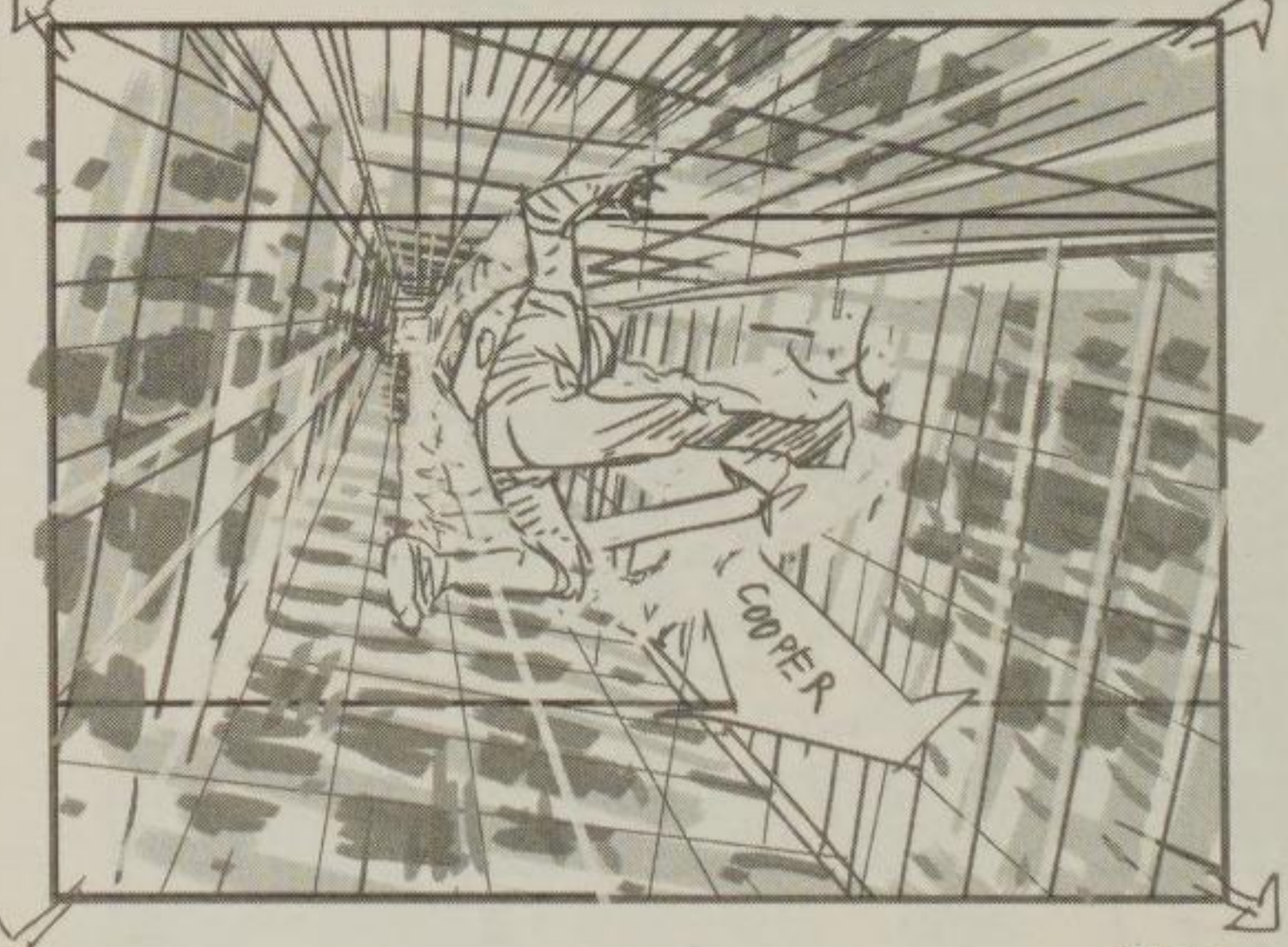
322-4B



COOPER GRAPPLES...

SHOT CONT'D

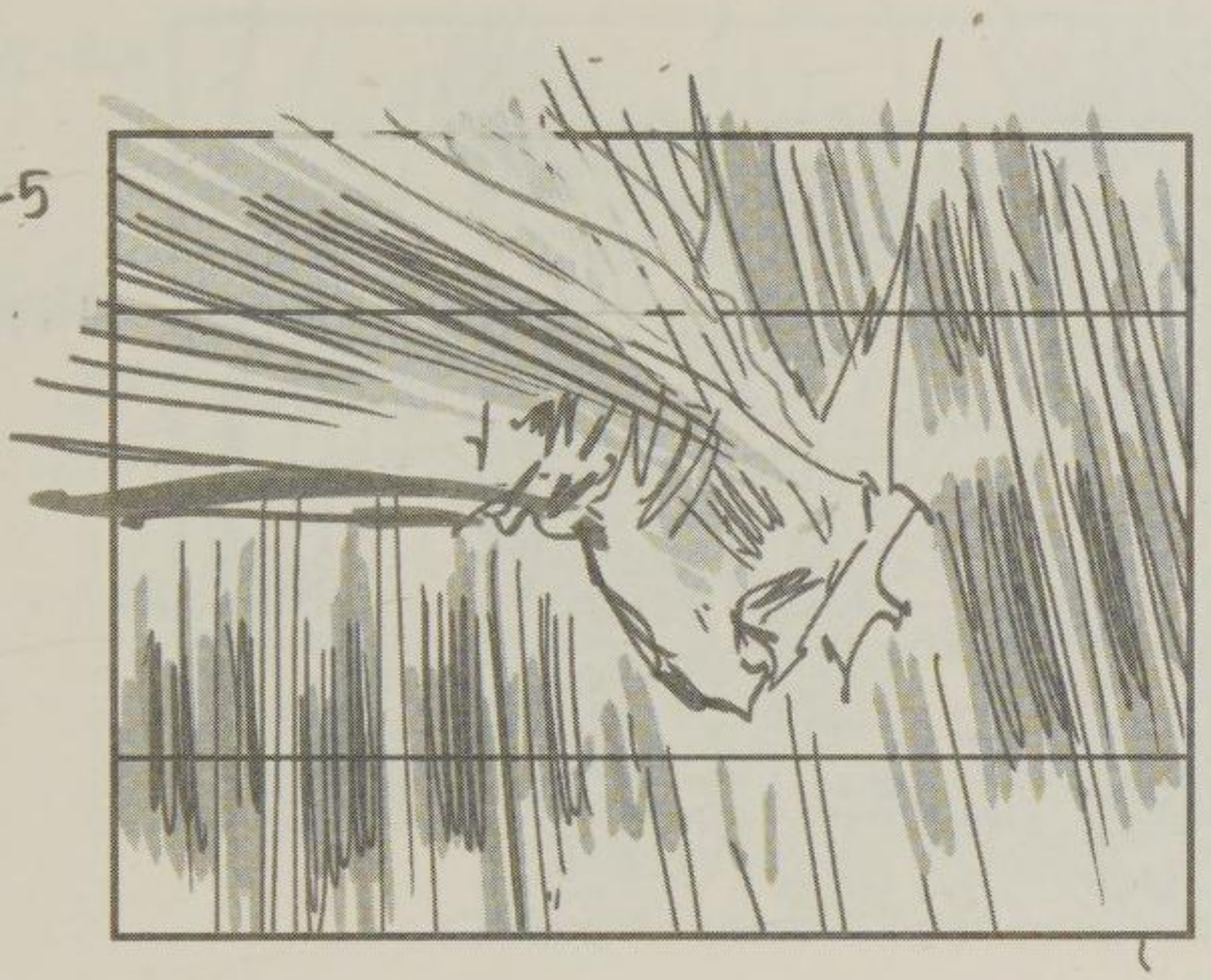
322-4C



KICKS THE 'BRICKS' OUT OF THE 'WALLS'

CUT

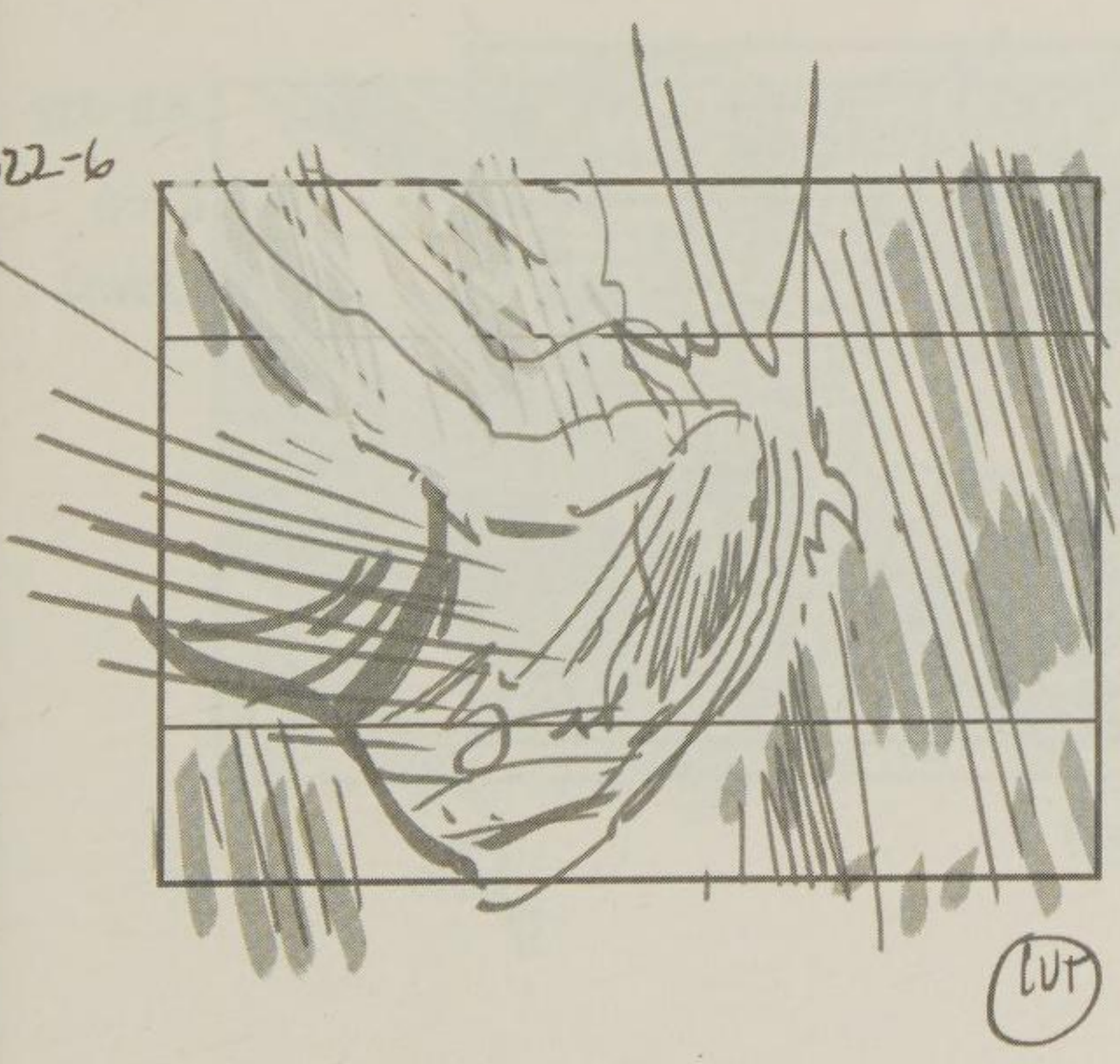
322-5



HE PUNCHES AT THE 'WALL' (WHICH ARE ACTUALLY WORLDLINES).

CUT

322-6



HE KICKS.

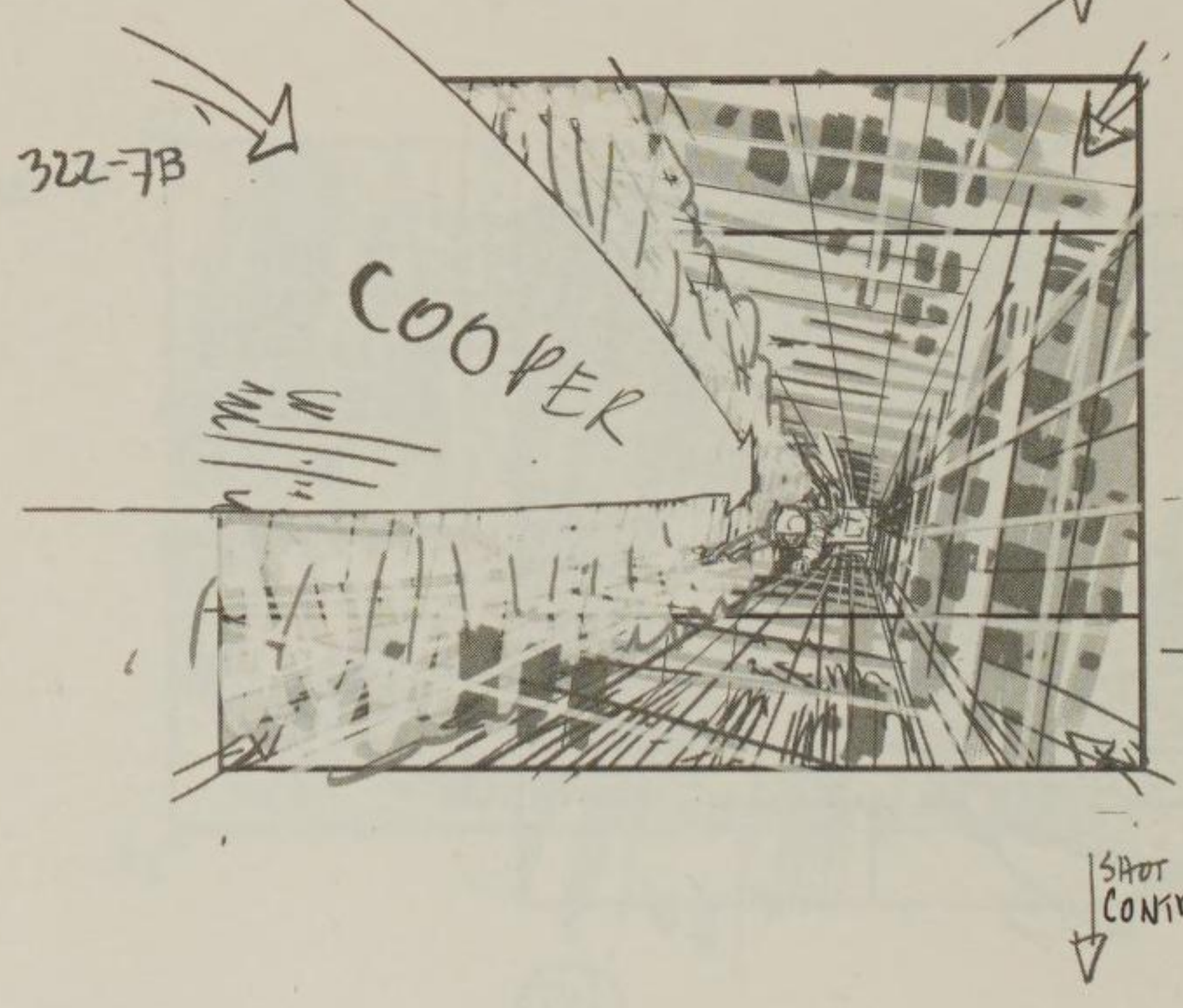
CUT

322-7A

COOPER SLIDES DOWN THE "WALL" - GRAPPLING ...

SHOT CONT'D

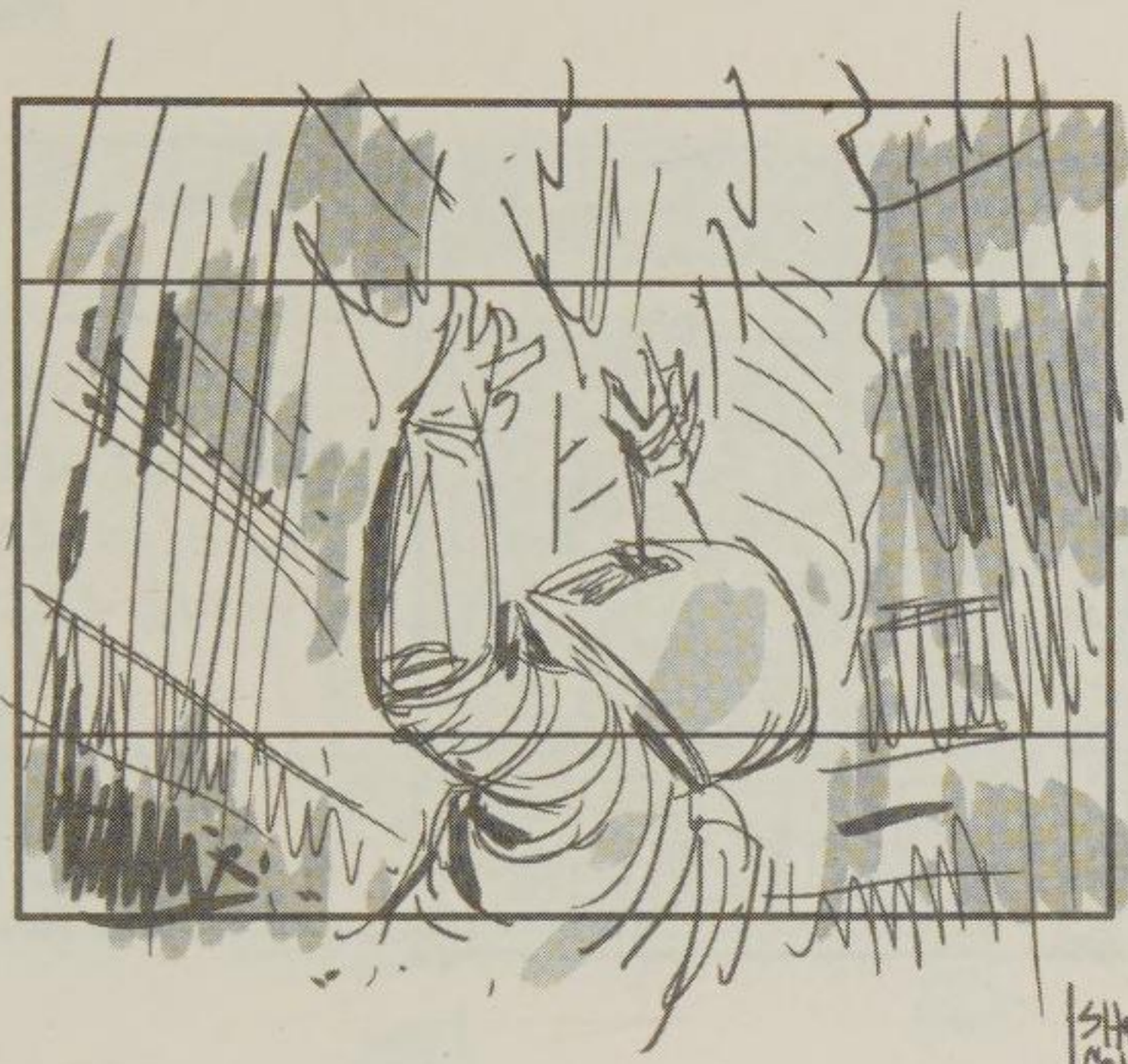
322-7B



... TRYING TO SLOW DOWN.

SHOT CONT'D

322-8A



COOPER SLOWS UNTIL...

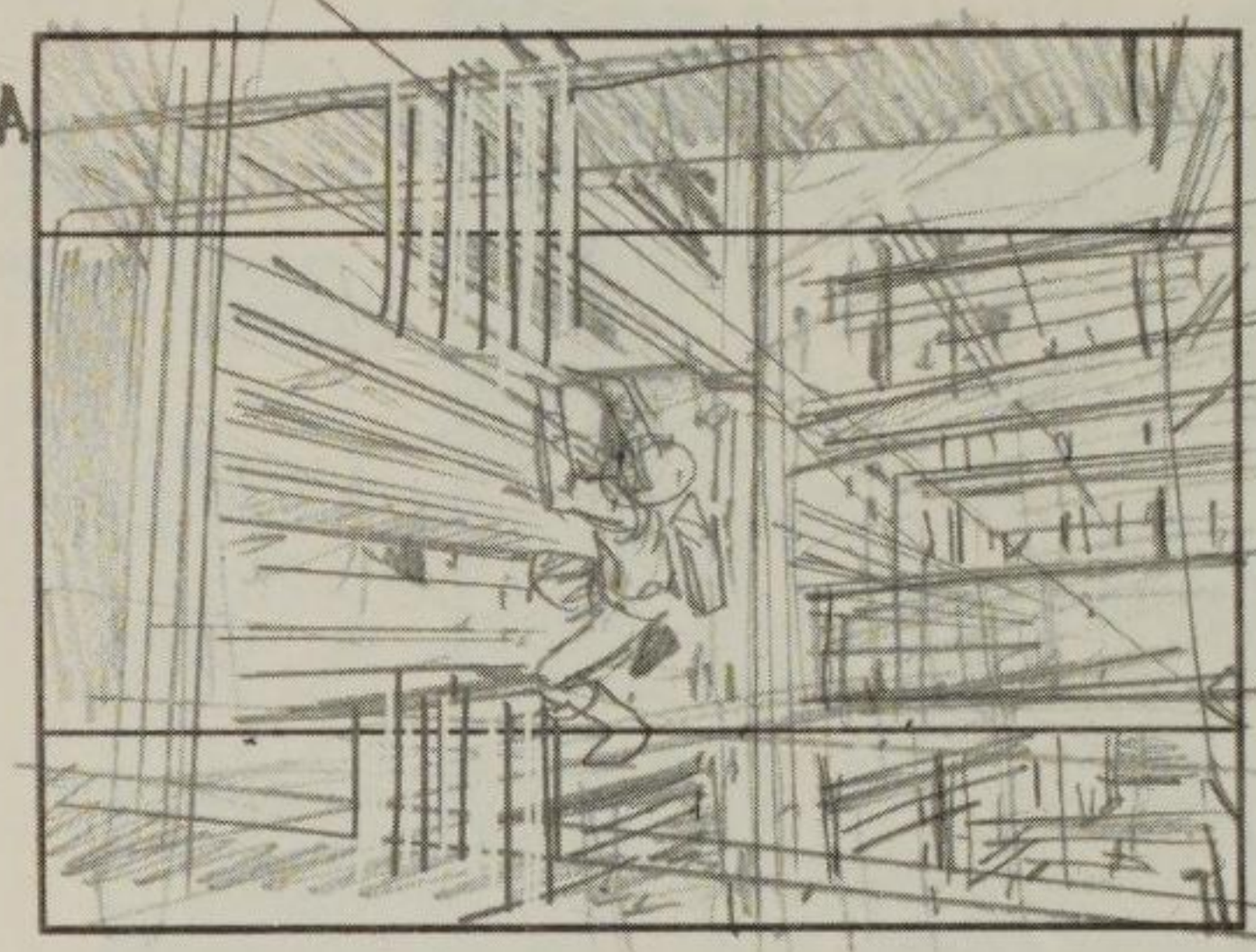
SHOT CONTD

322-8B

HE'S ABLE TO GRAB ONTO A WORLDLINE, STOPPING HIMSELF.

CUT

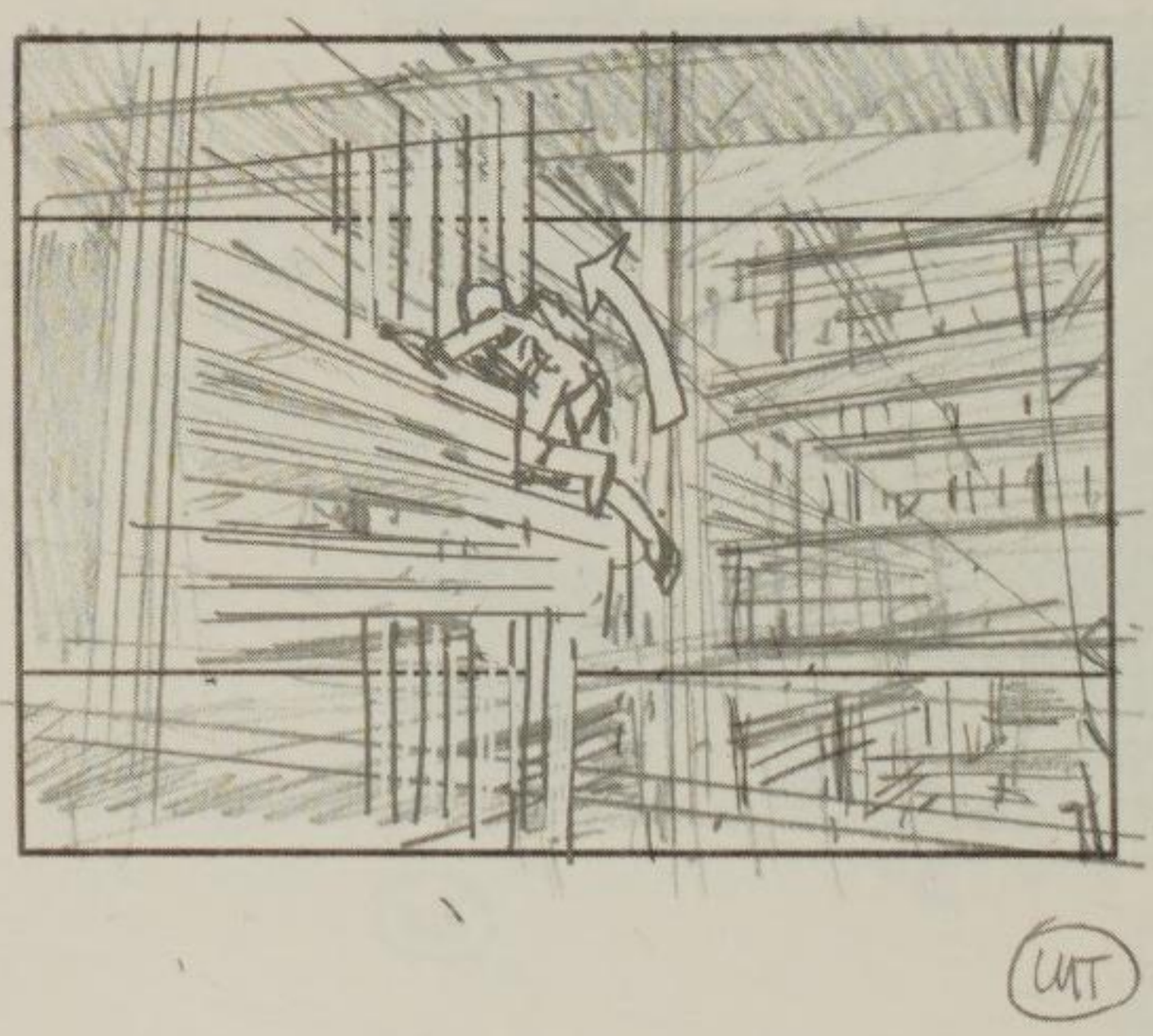
322-9A



SUDDEN CALM..
AN INFINTE
GRID OF EXTRUDING
WORLD LINES

SHOT CONT'D

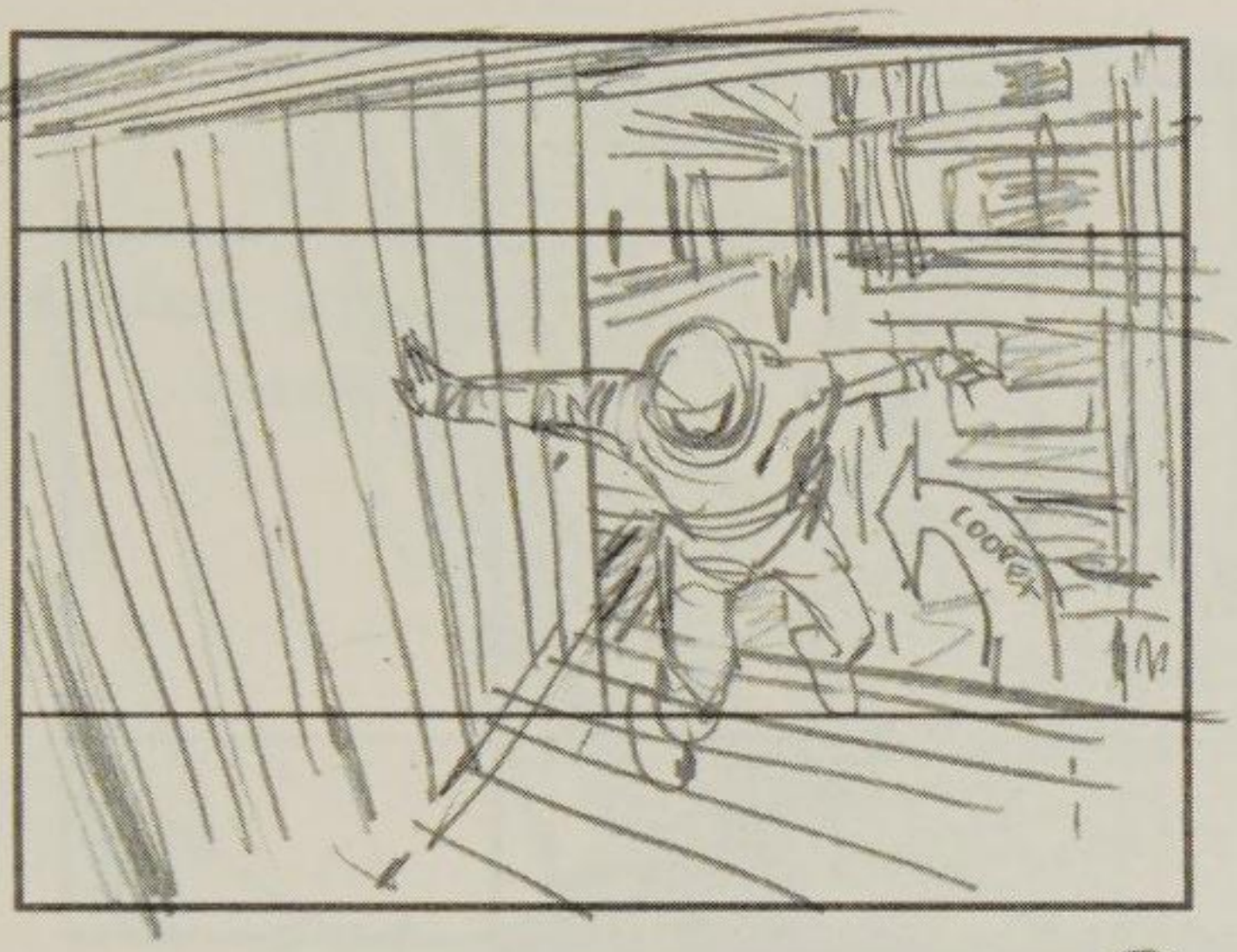
322-9B



COOPER PULLS
HIMSELF UP.

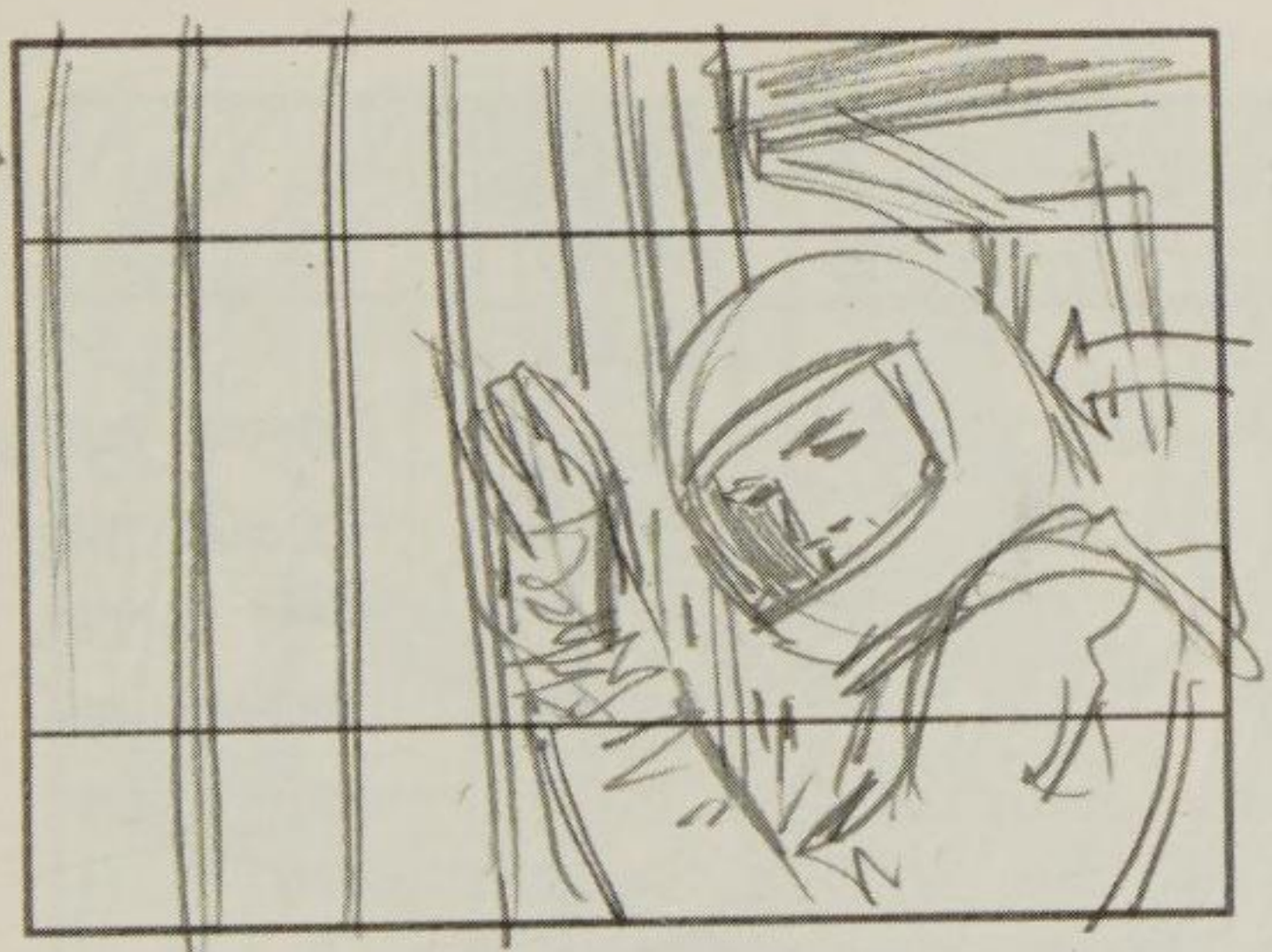
CUT

322-10



COOPER FLOATS UP TO THE VERTICAL WORLDLINES.

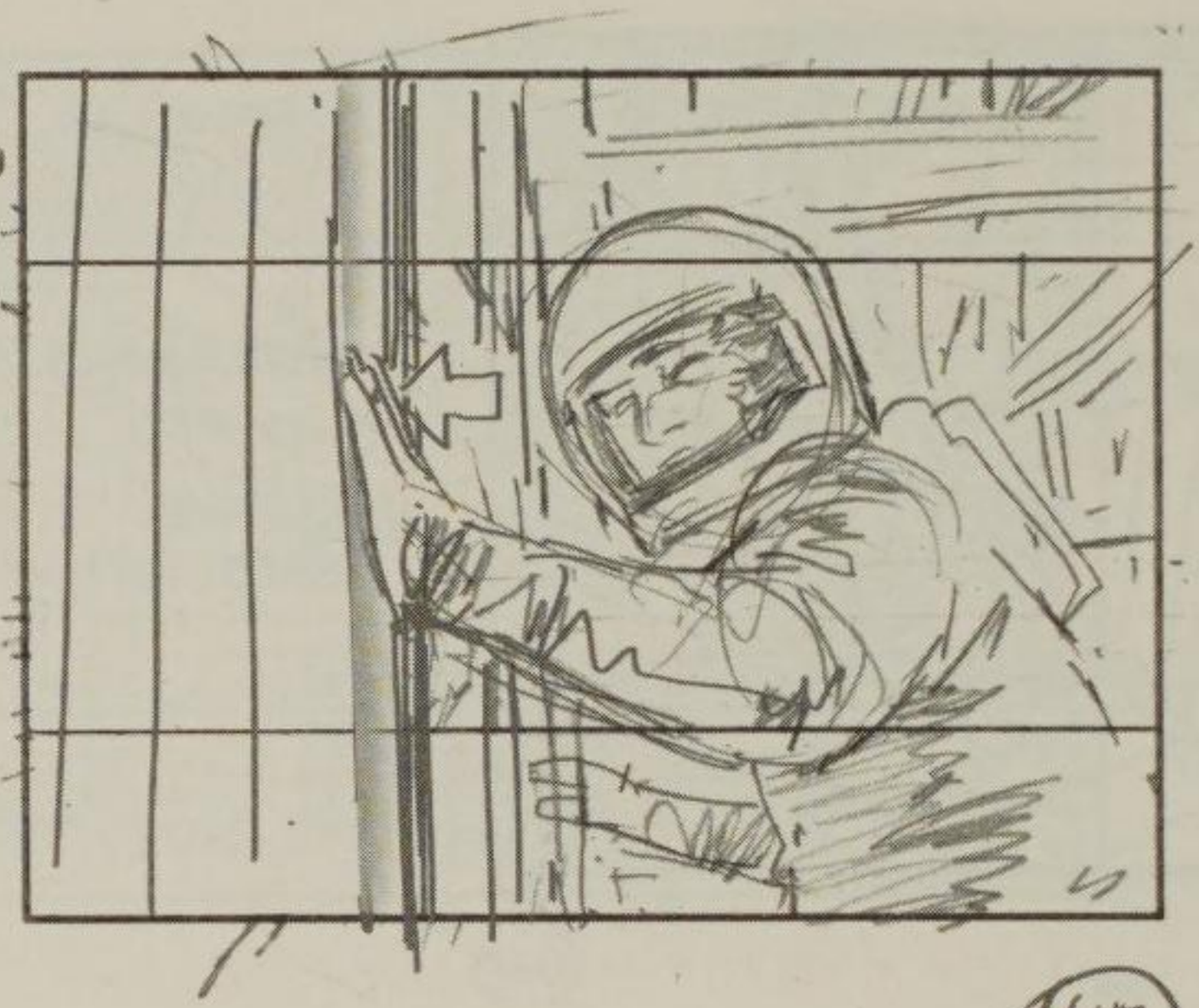
322-11A



COOPER LEANS ON THE VERTICAL BOOK WORLDLINES, CATCHING HIS BREATH.

CONTD

322-11B



THE WORLDLINE MOVES.

CUT

322-11C

COOPER MOVES TOWARD THE GAP IN THE WORLDLINES

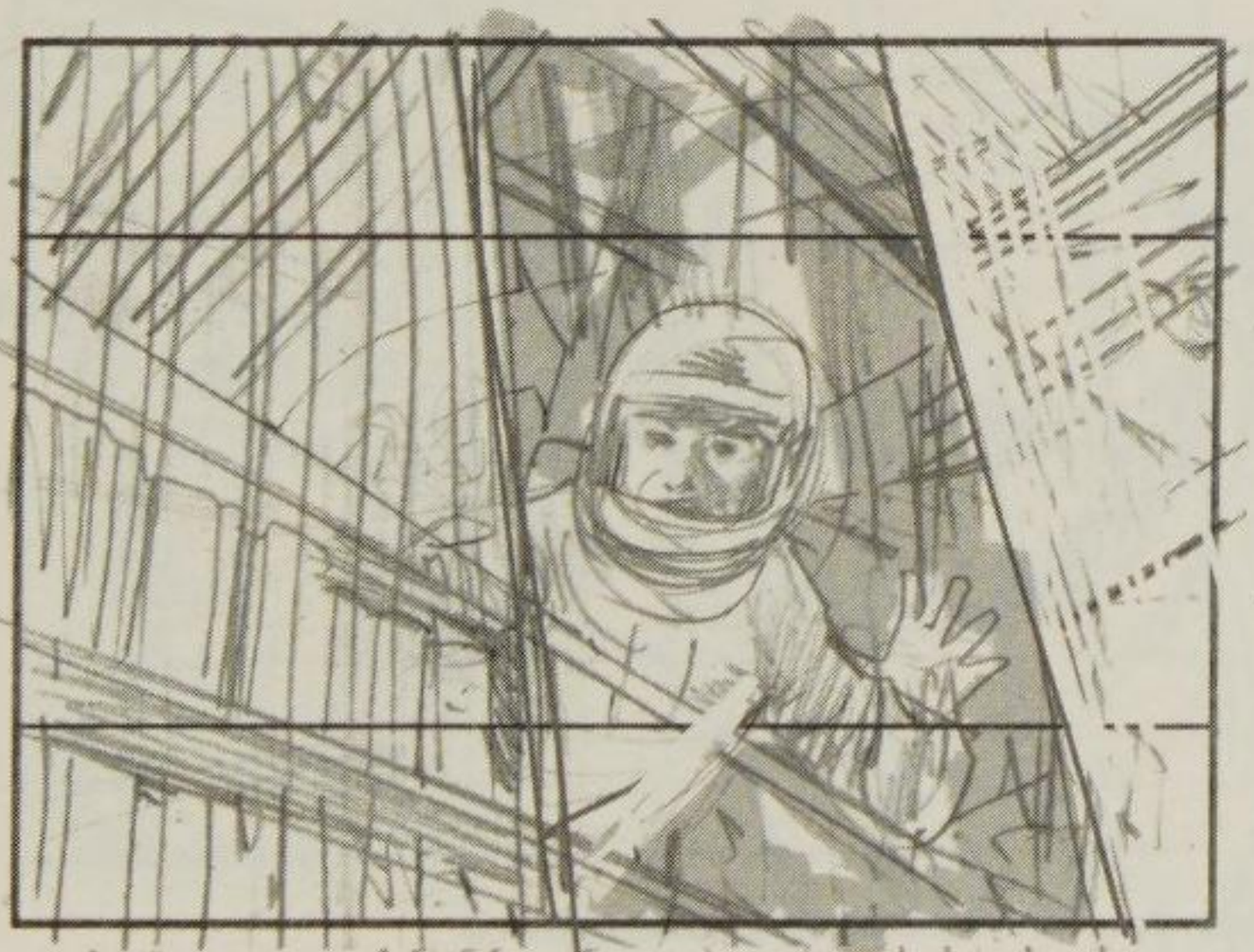
CUT

322-12B

COOPER LOOKS THROUGH THE GAP IN THE WORLDLINES

SHOT CONTD

322-13



COOPER LOOKS IN..

(WT)

PAGE 43

322-14

LOOKING INTO MURPH'S ROOM.

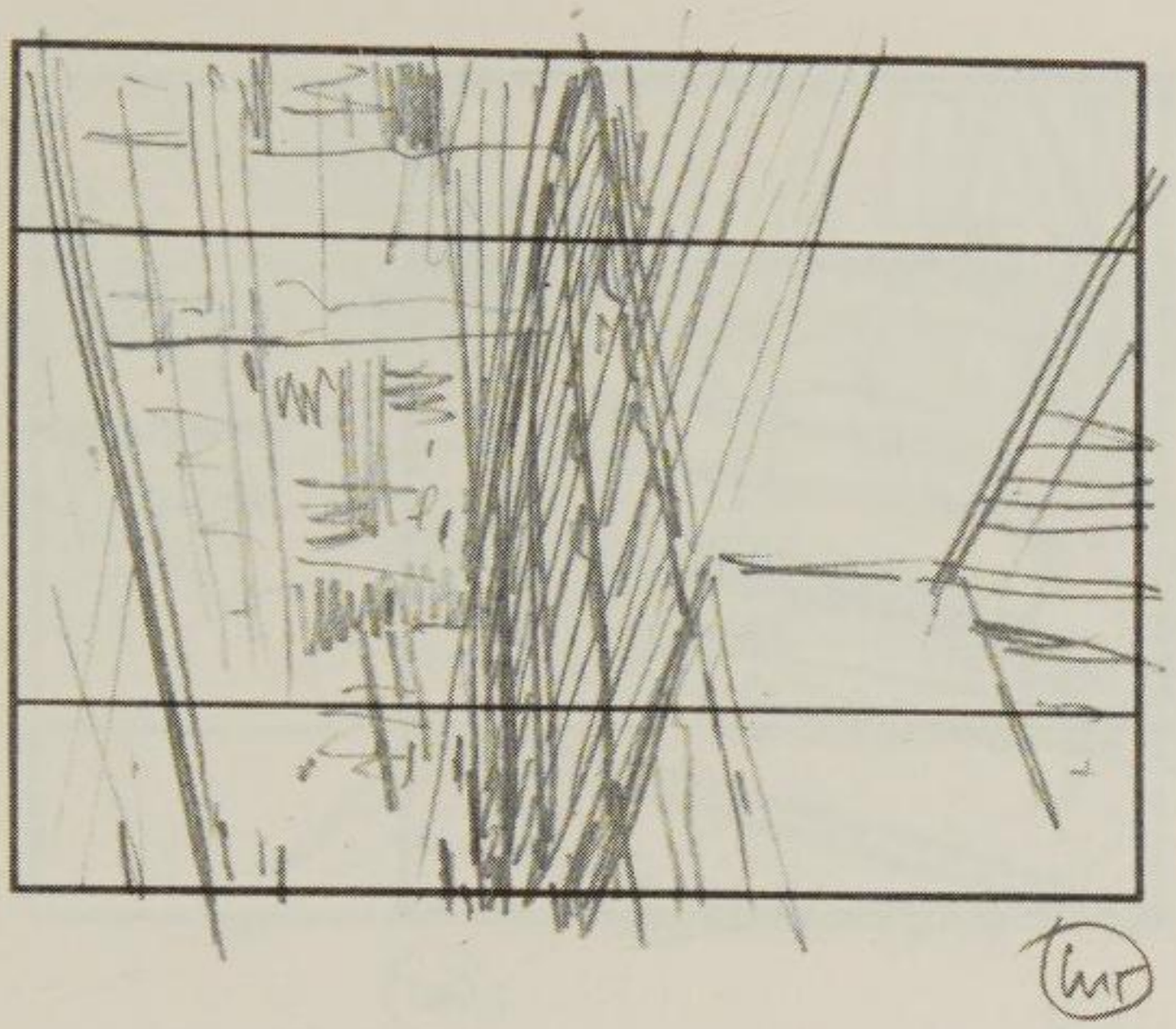
CUT

322-15

COOPER: "MURPH? MURPH?!"

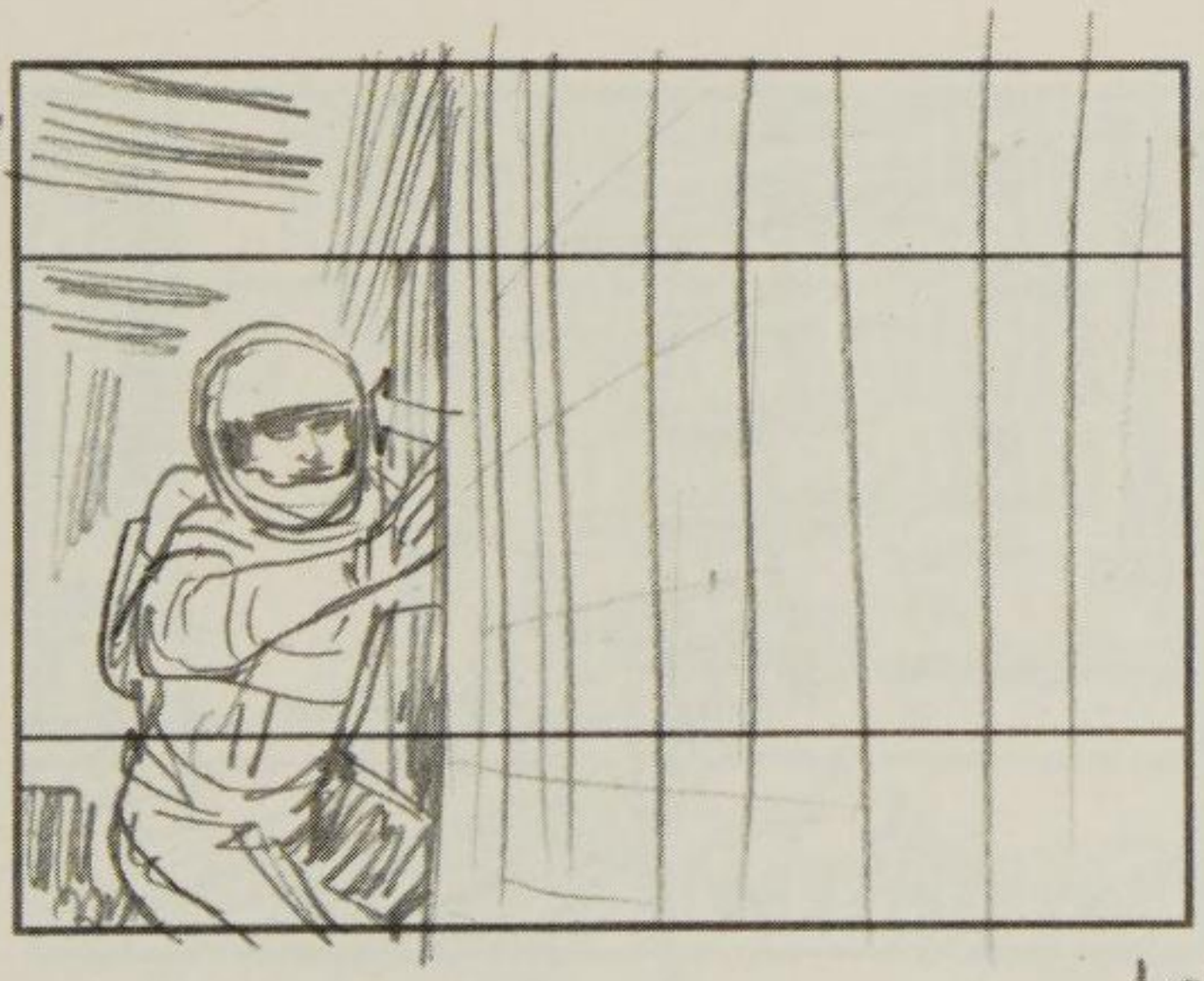
CUT

322-16



COOPER'S POV OF THE FRONT OF BOOKCASE AND IT'S WORLDLINES

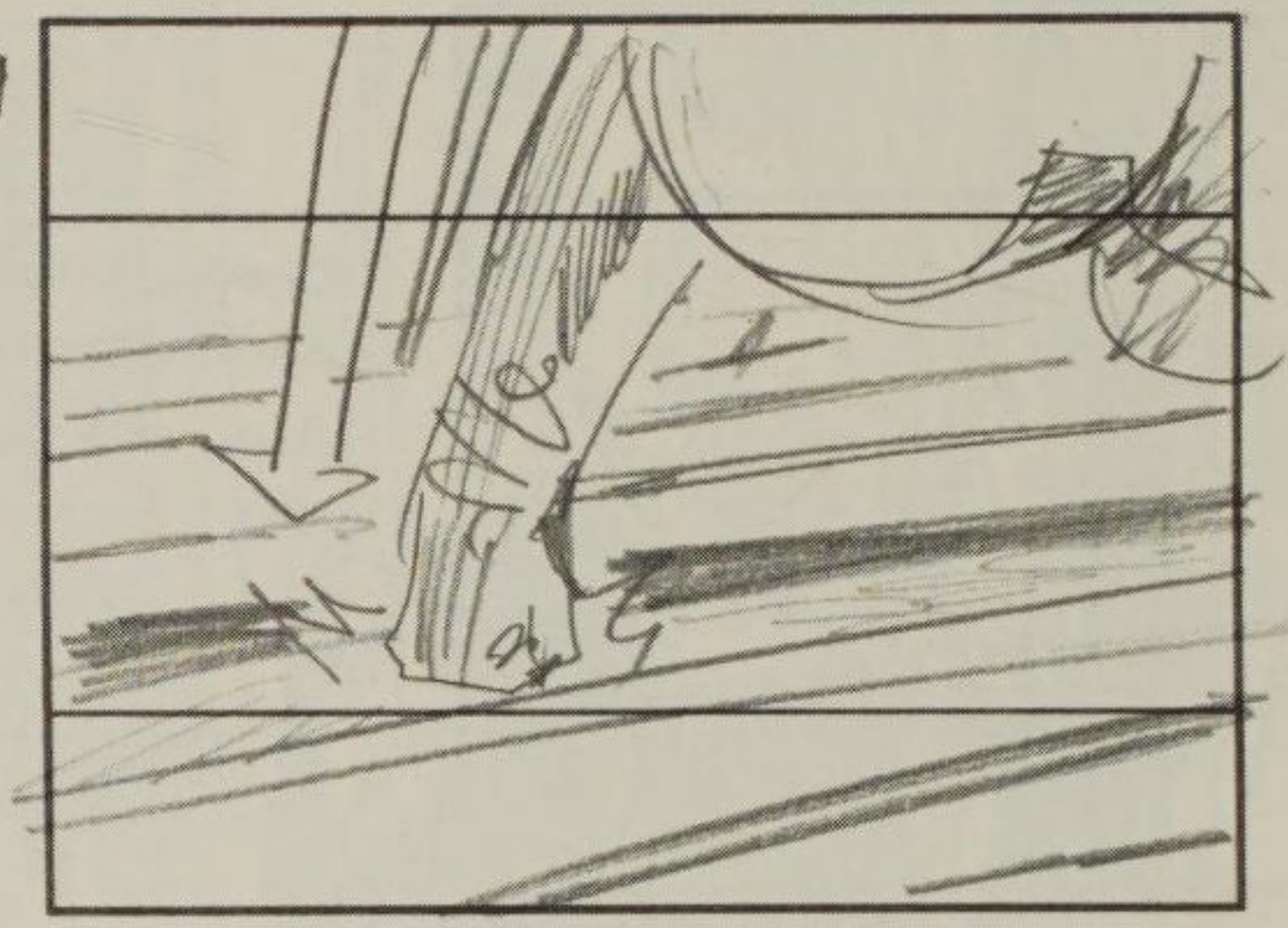
322-17 A



COOPER LOOKS BACK TO THE VERTICAL WORLDLINES...

SHOT CONTD

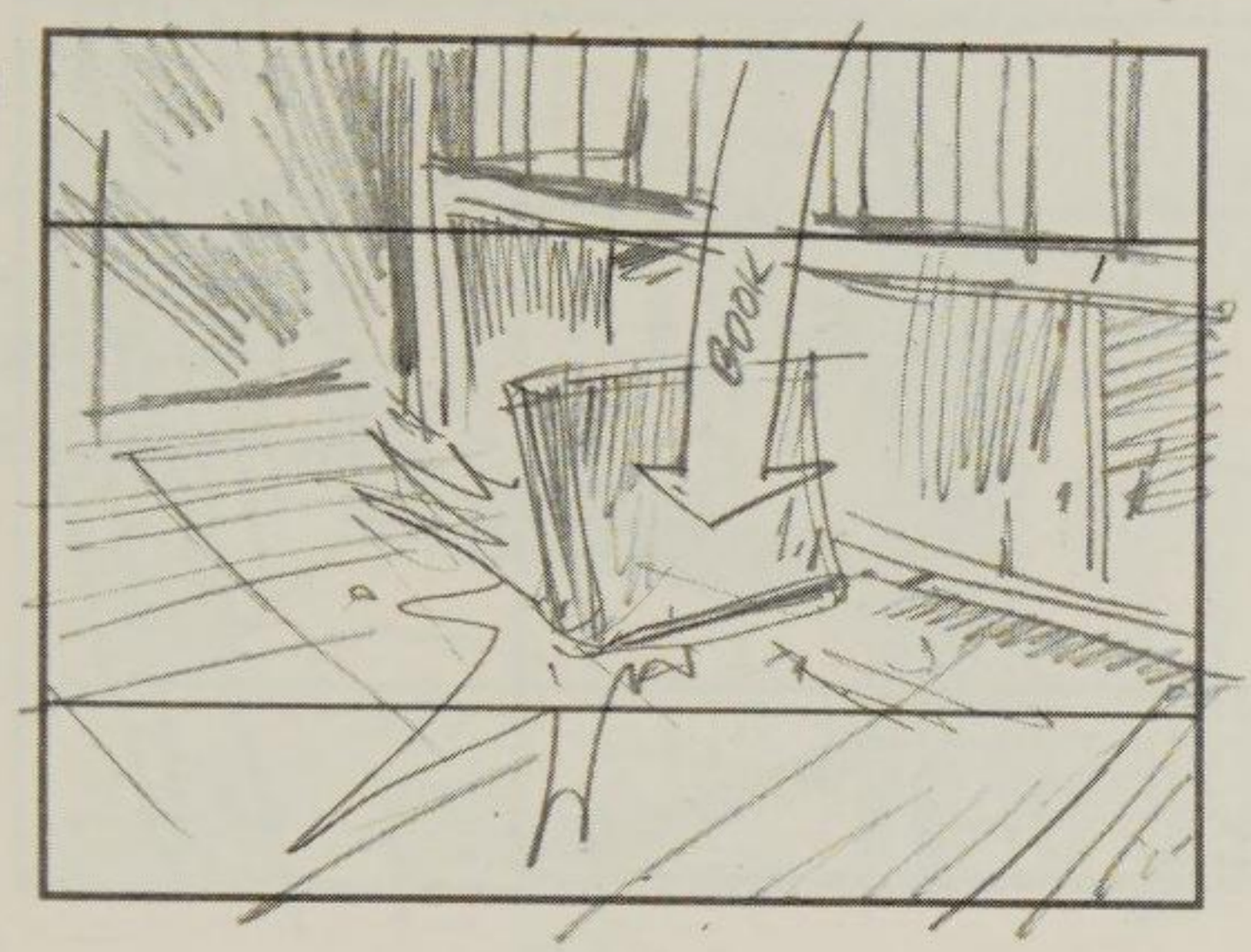
322-19



HE HITS THE HORIZONTAL WORLD LINE.

CUT

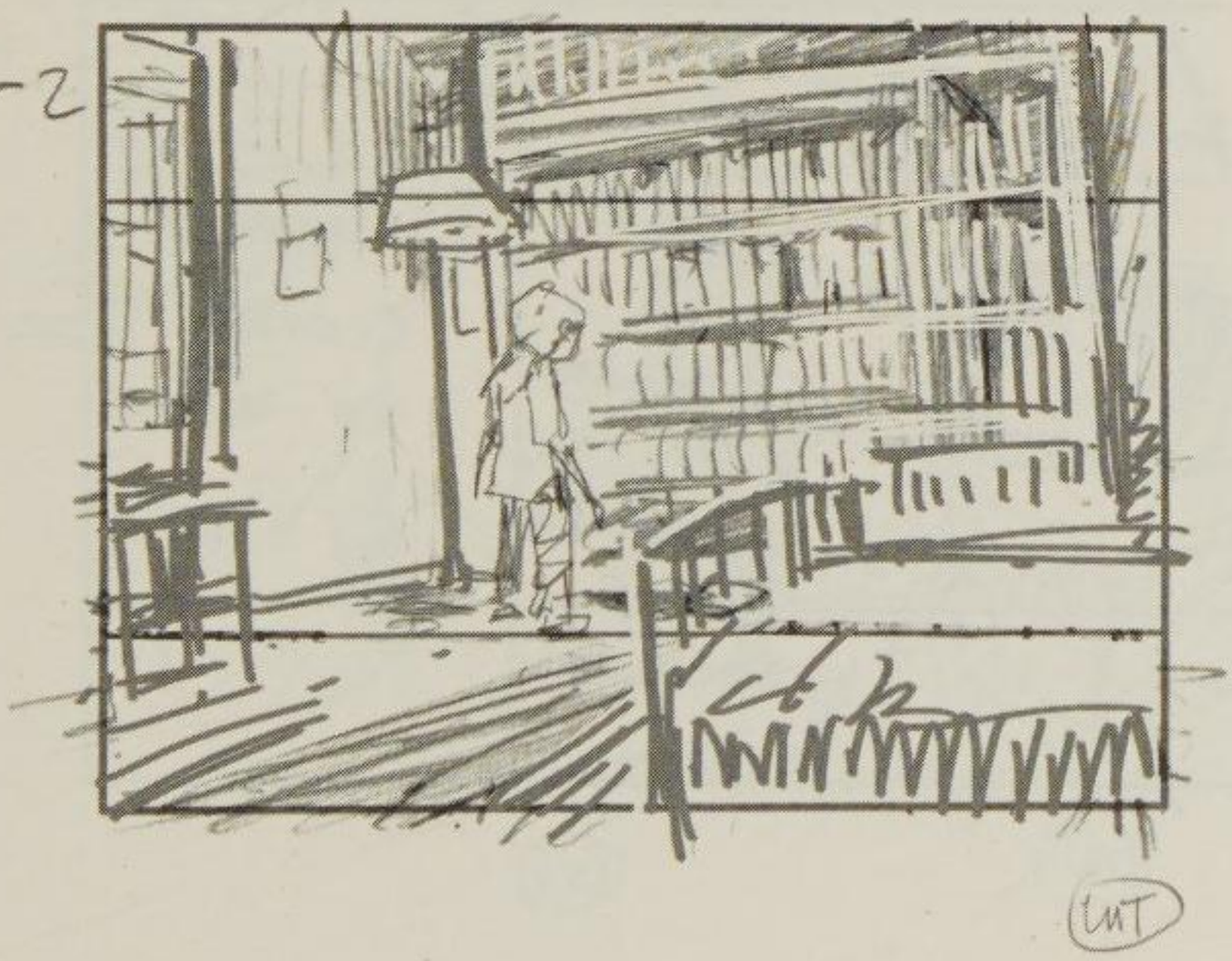
323-1



THE BOOK FALLS ON THE FLOOR.

CUT

323-2



INT. MURPH'S BEDROOM.

MURPH (10) LOOKS AT THE BOOKSHELF

CUT

SCENE # 324

324-1

INT. MURPH'S ROOM
MURPH (40) LOOKS AT THE SHELVES. REMEMBERING.

CUT

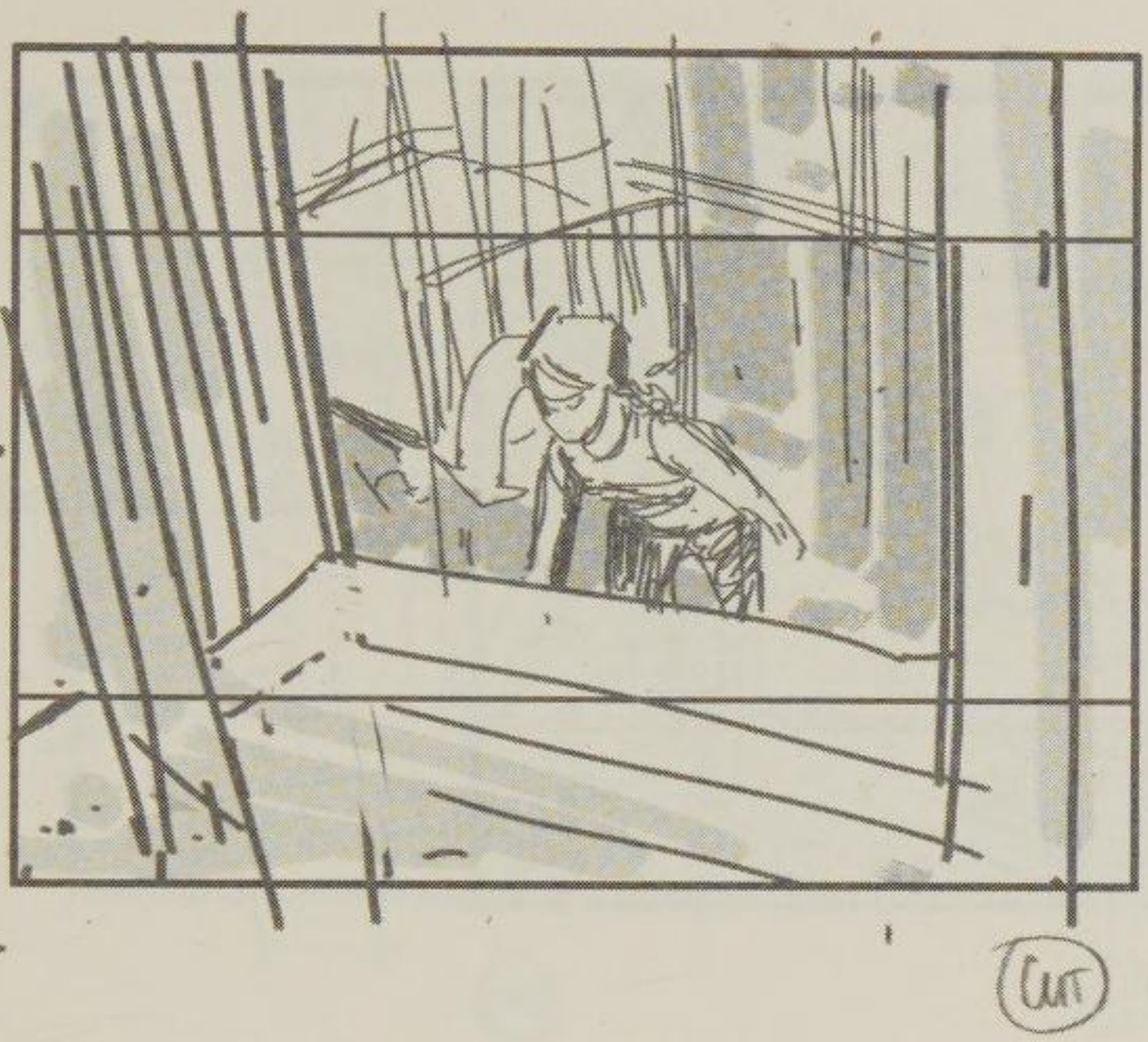
SCENE # 325

325-1

TESSARACT
COOPER LOOKS TO MURPH.

CUT

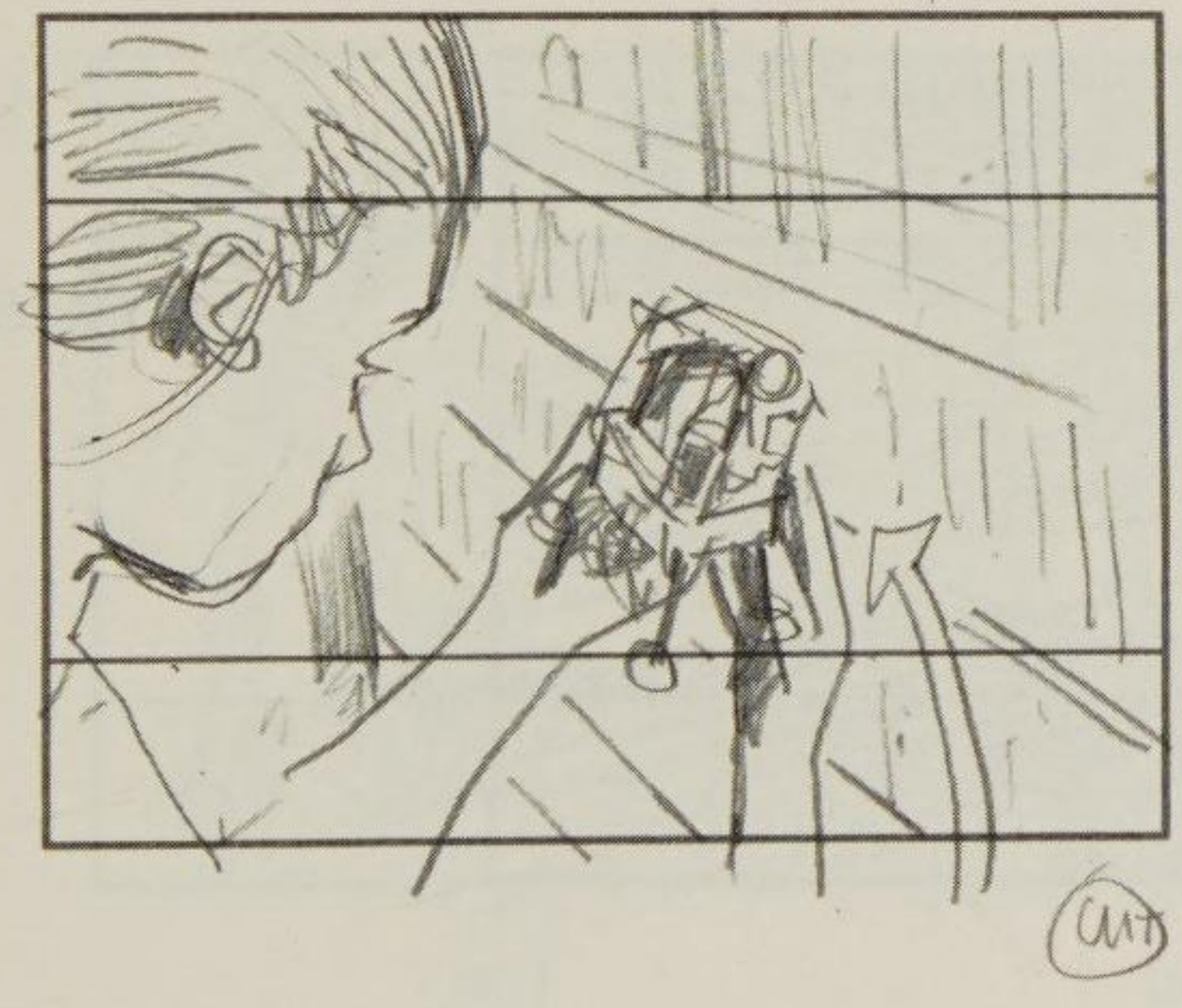
324-2



COOPER'S POV
MURPH (10) CROUCHES OUT OF FRAME.

SCENE # 325

325-1



MURPH (40) TURNS THE LUNAR LANDER IN HER HANDS - THINKING.

SCENE #327

327-1

MURPH (10) STANDS, HOLDING THE BROKEN LUNAR LANDER.

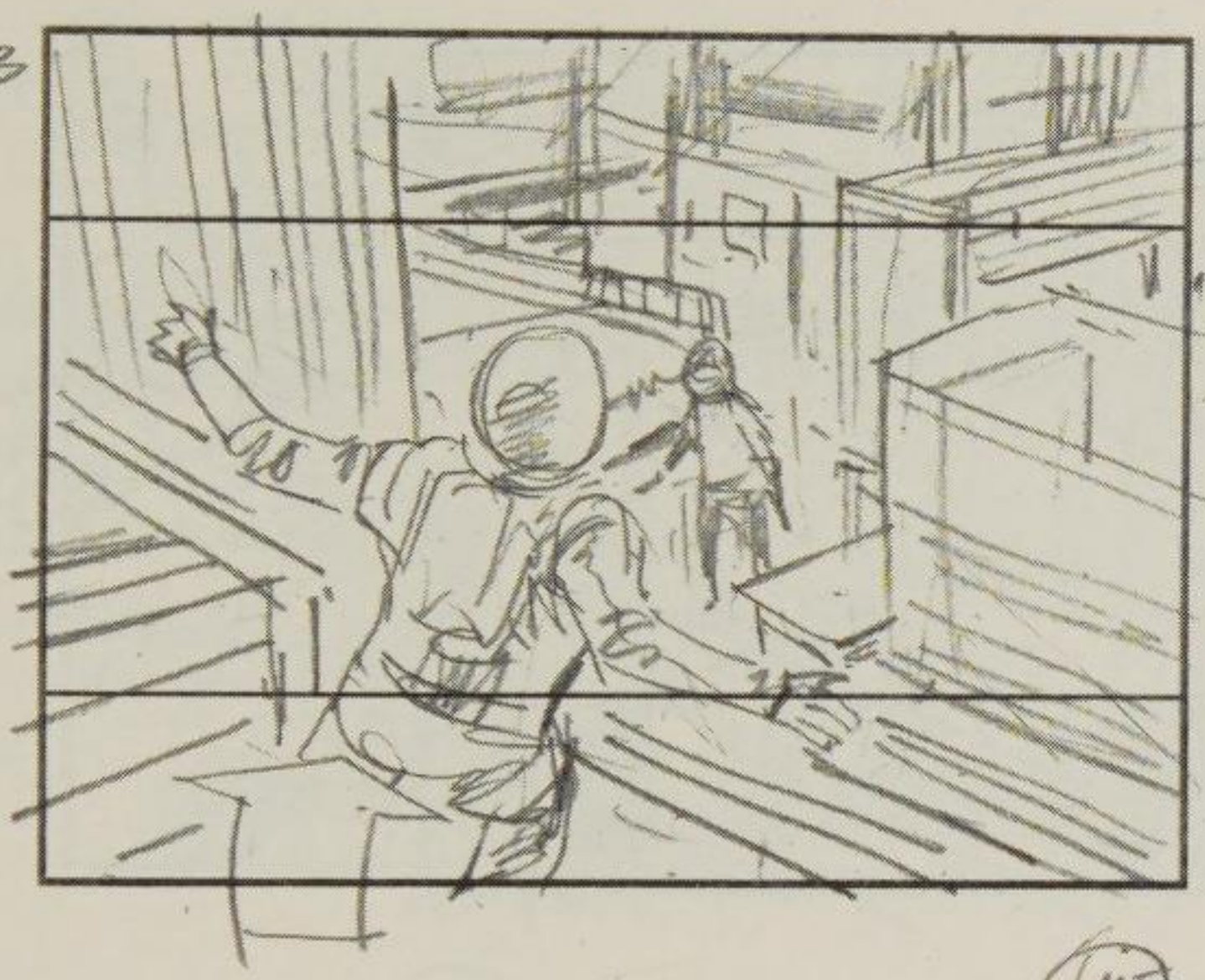
SCENE #328

328-1A

COOPER MOVES

SHOT CONTD

328-1B



LOOKING INTO MURPH'S ROOM.

328-2

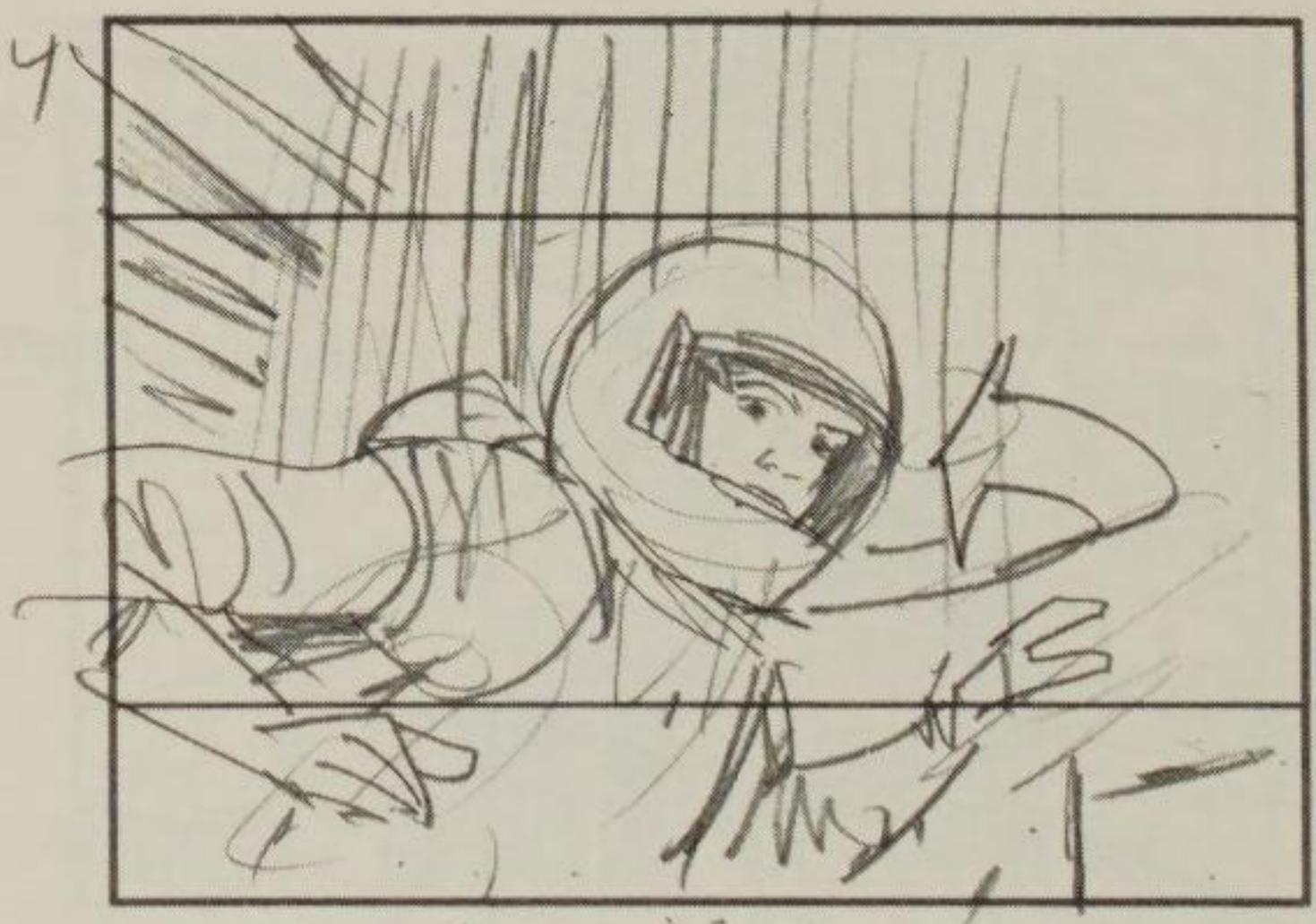
COOPER: "MURPH? MURPH?"

328-3

CUT

COOPER'S POV OF MURPH AS SHE TURNS AND WALKS OUT THE DOOR.

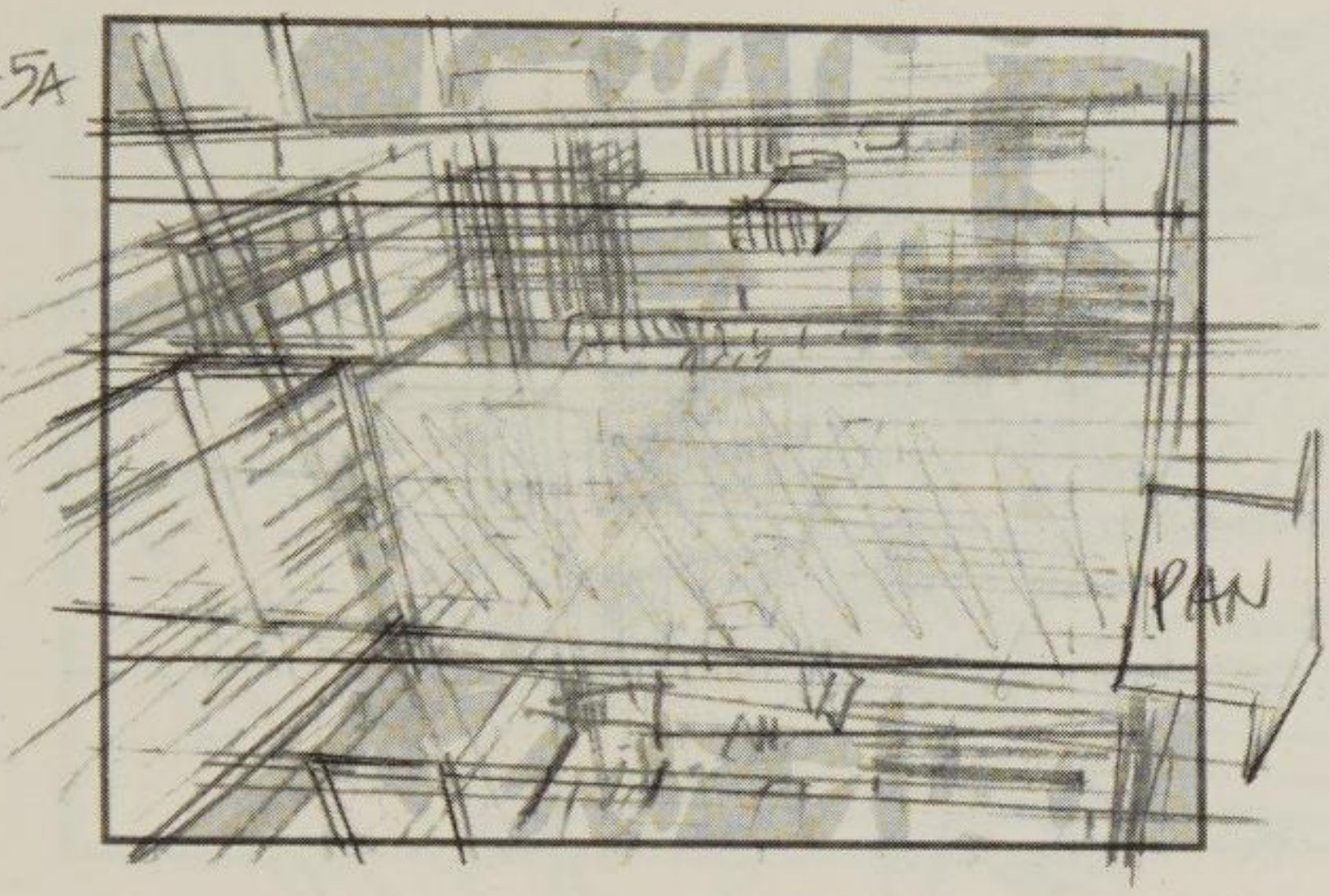
328-4



COOPER TURNS LOOKS AROUND THE TESSARACT.

CUT

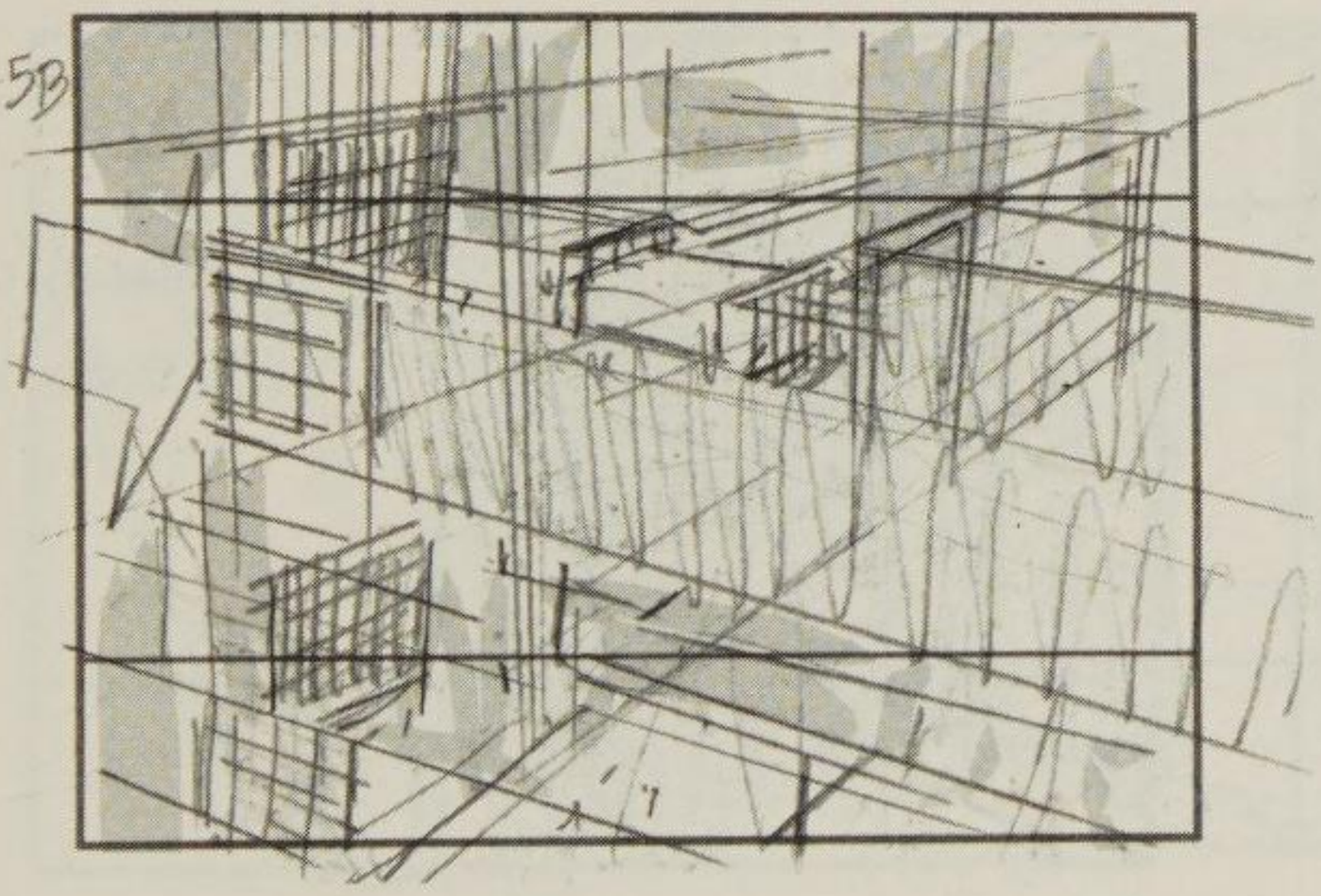
328-5A



COOPER'S POV. AS HE TURNS HE GETS A 360° VIEW OF MURPH'S ROOM.

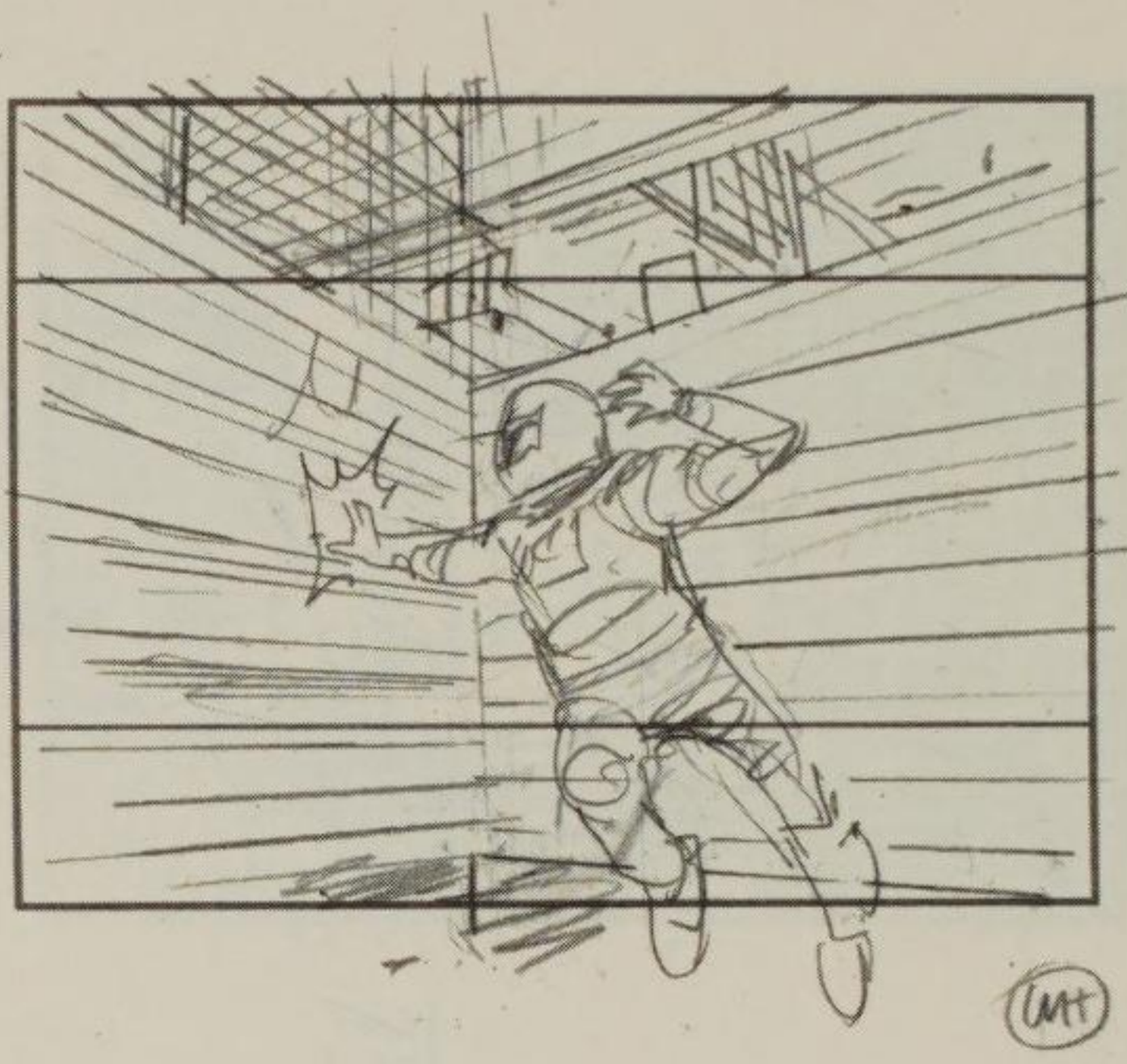
SLOT CUTS

328-5B



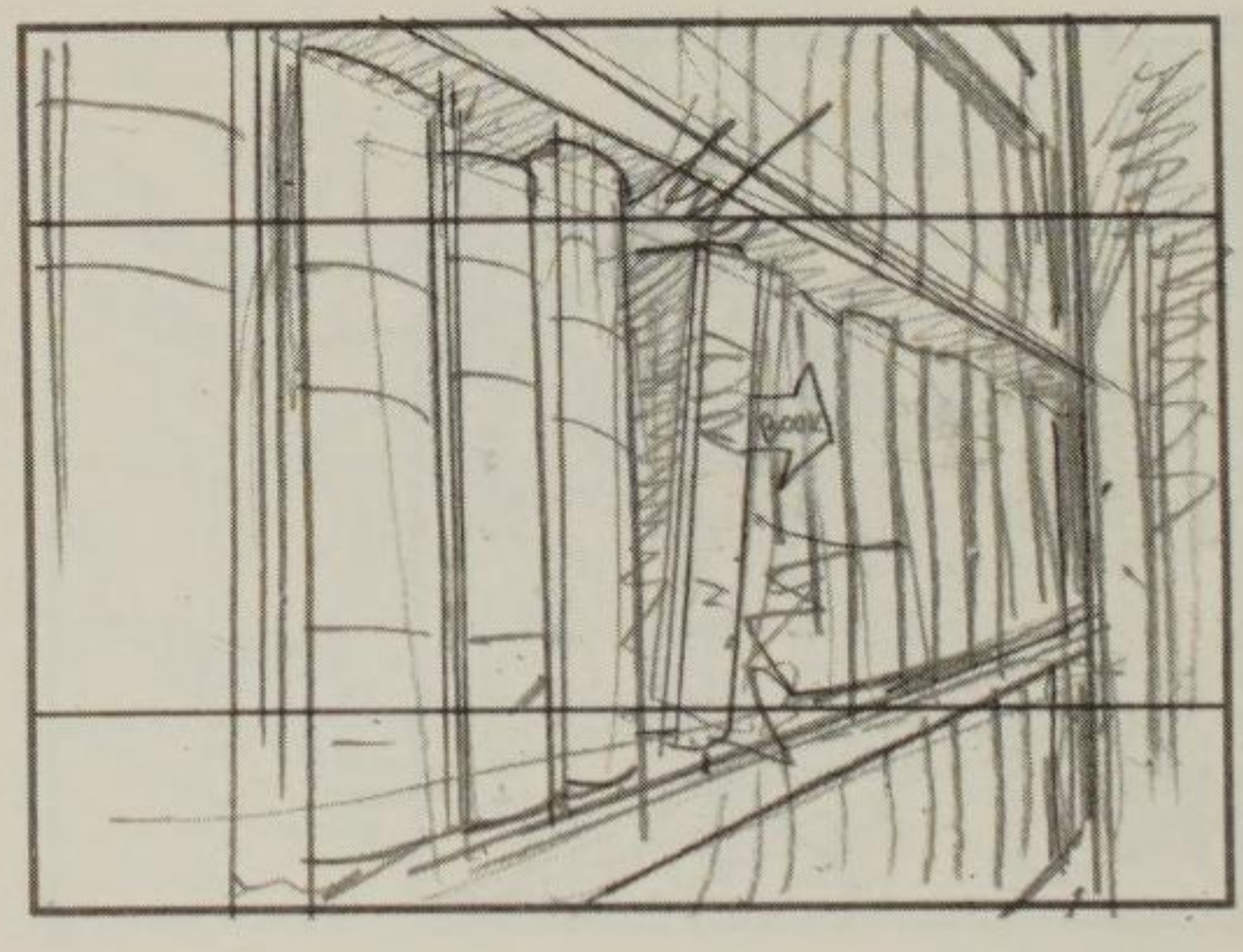
(CUT)

328-6



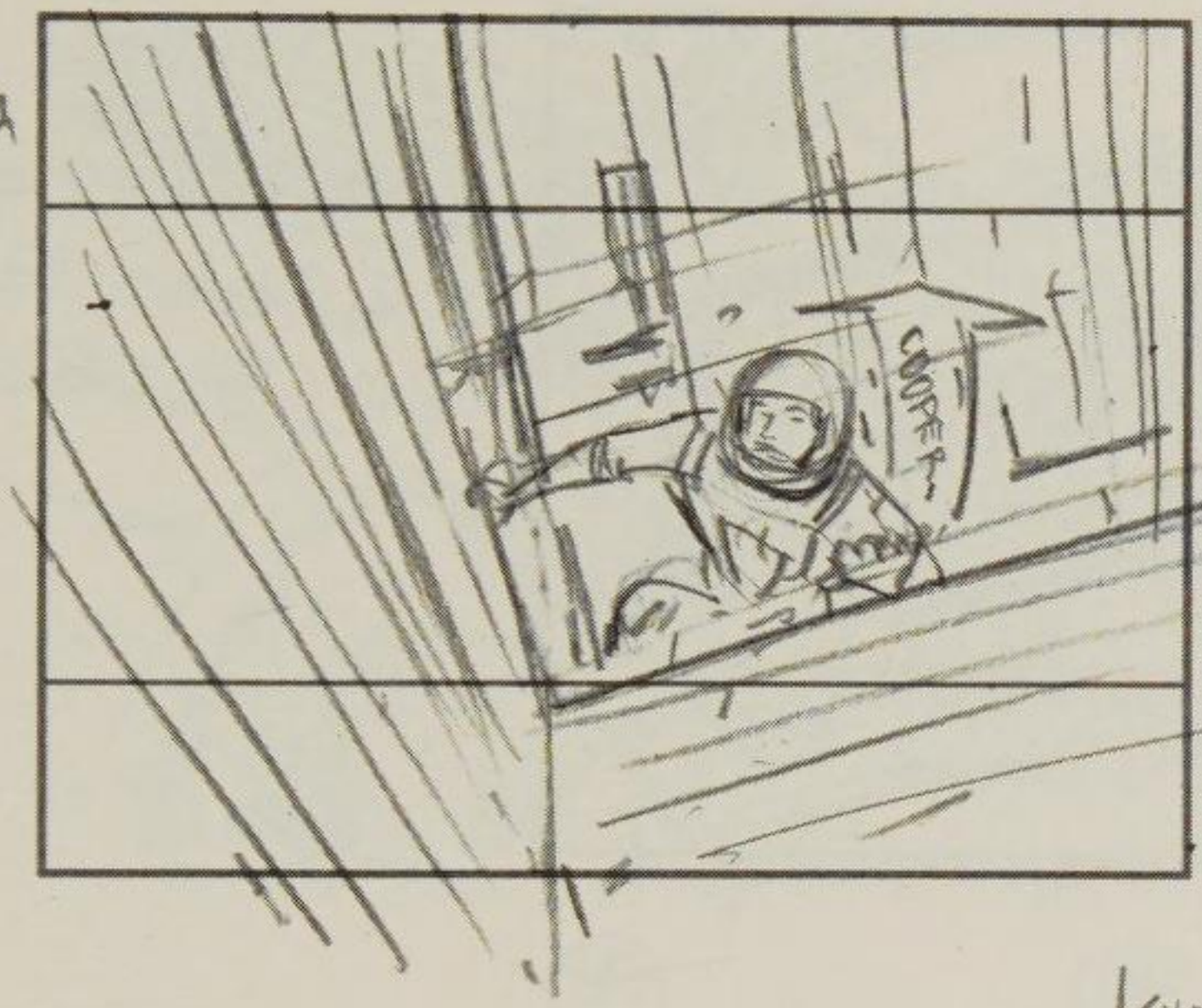
COOPER HITS THE BOOK WORLDLINES.

328-7



INT. MURPH'S ROOM. THE BOOK MOVE.

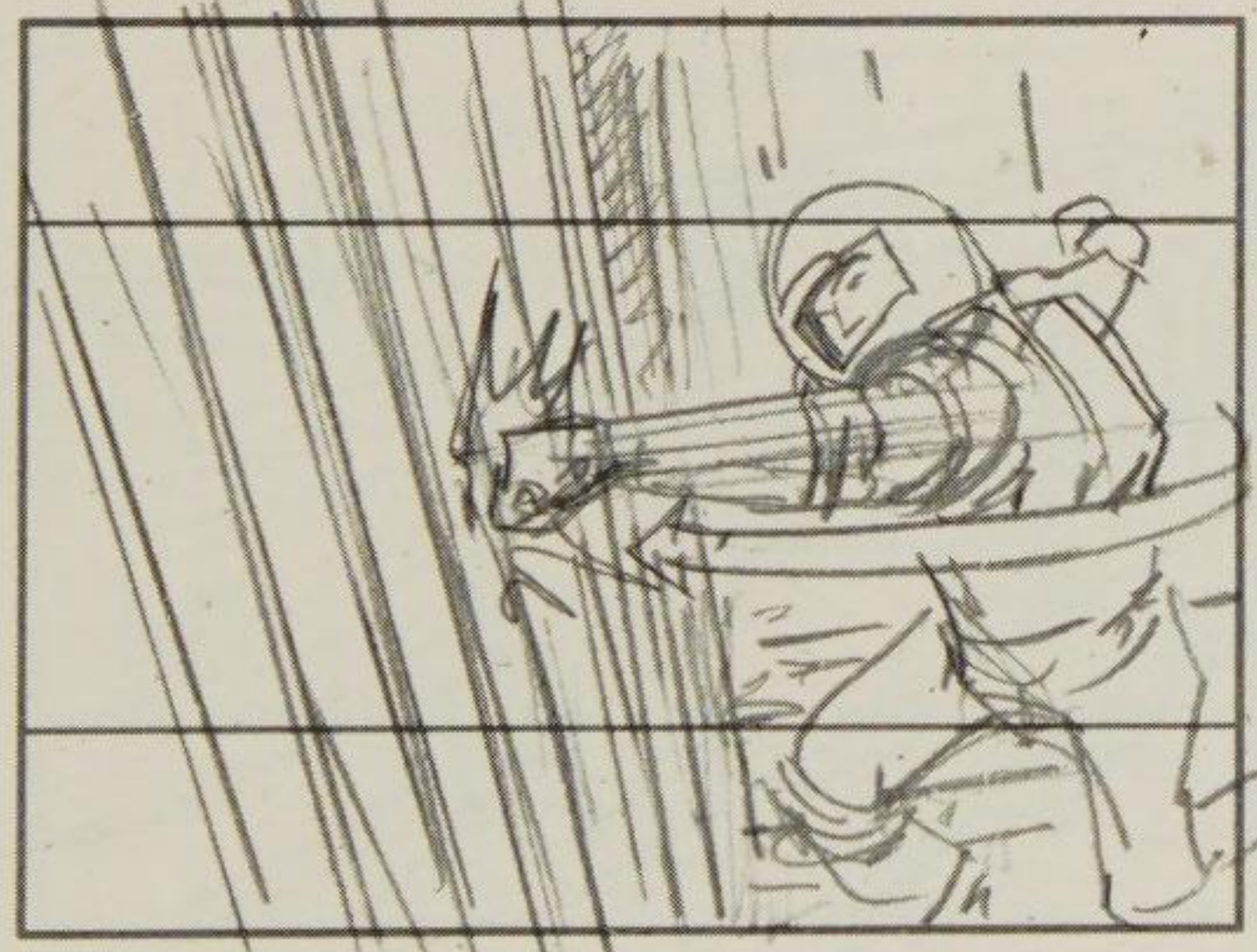
328-8A



COOPER PULLS HIMSELF UP TO THE VERTICAL BOOK WORLDLINES

SHOT CONTD

328-8B

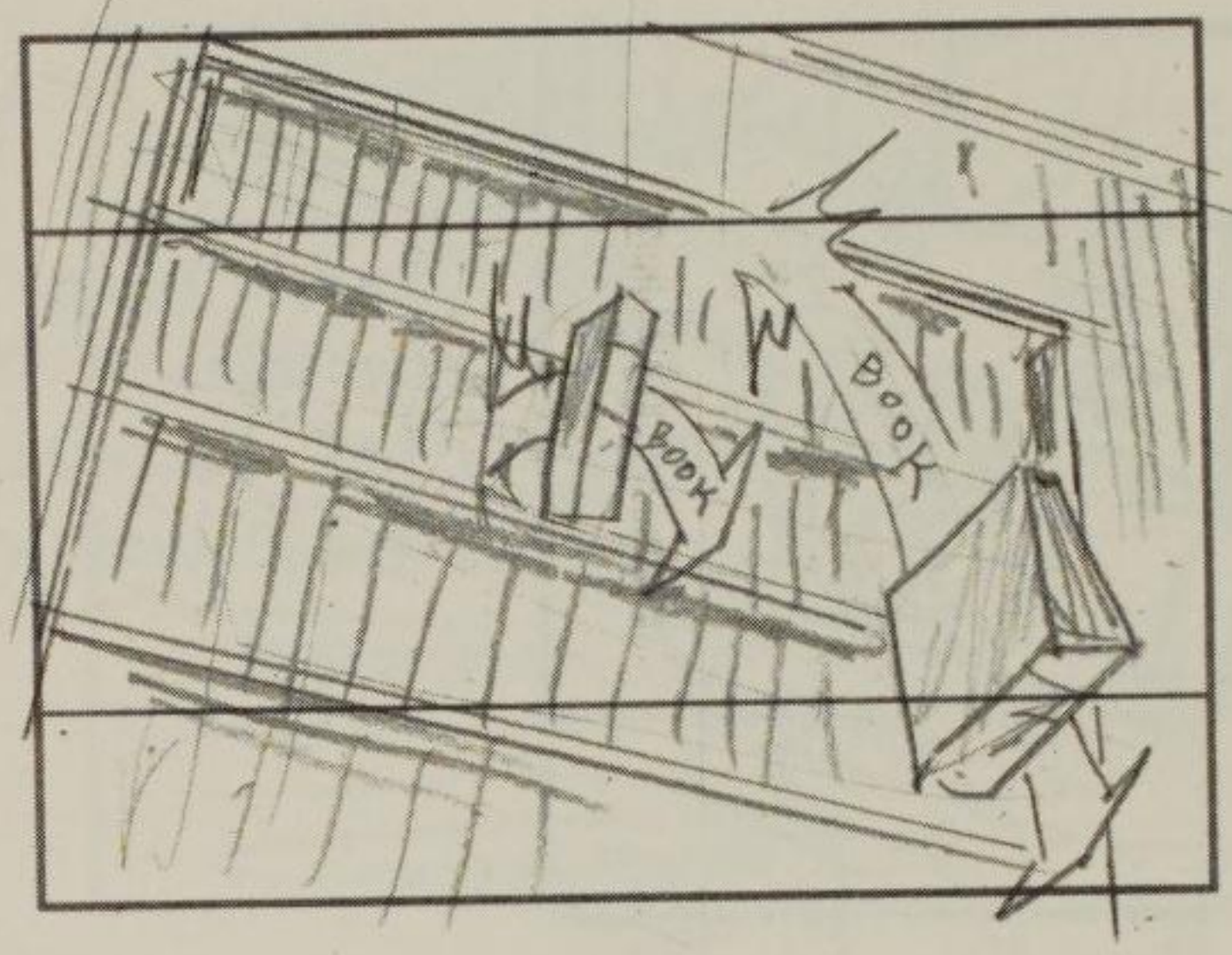


AND HITS HITS THE CORRESPONDING VERTICAL WORLDLINE.

(MT)

PAGE 53A

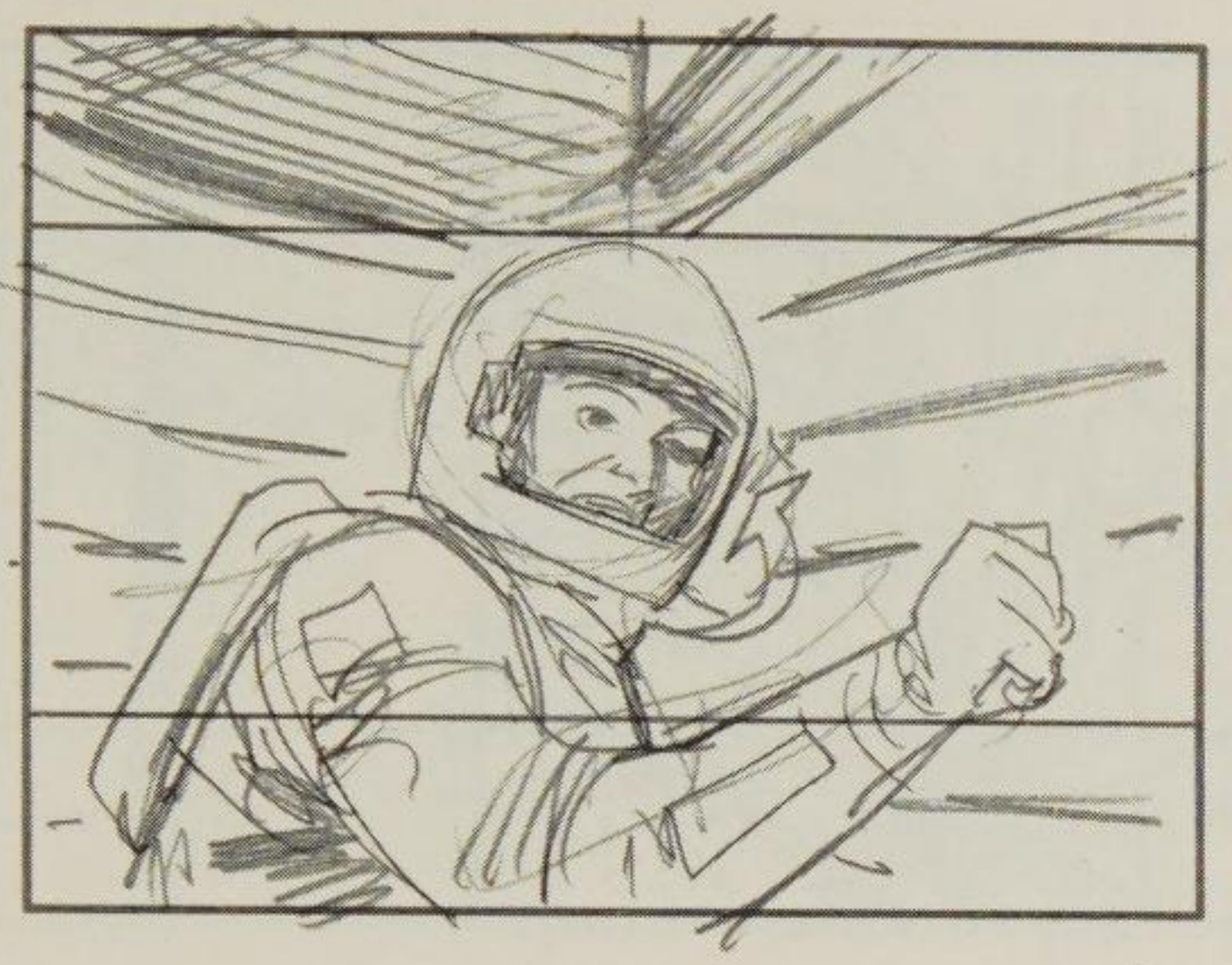
328-9



INT. MURPH'S ROOM
2 BOOKS FALL
OF THE SHELF.

CUT

528-10



COOPER LOOKS TOWARD ANOTHER NODE.

528-11A

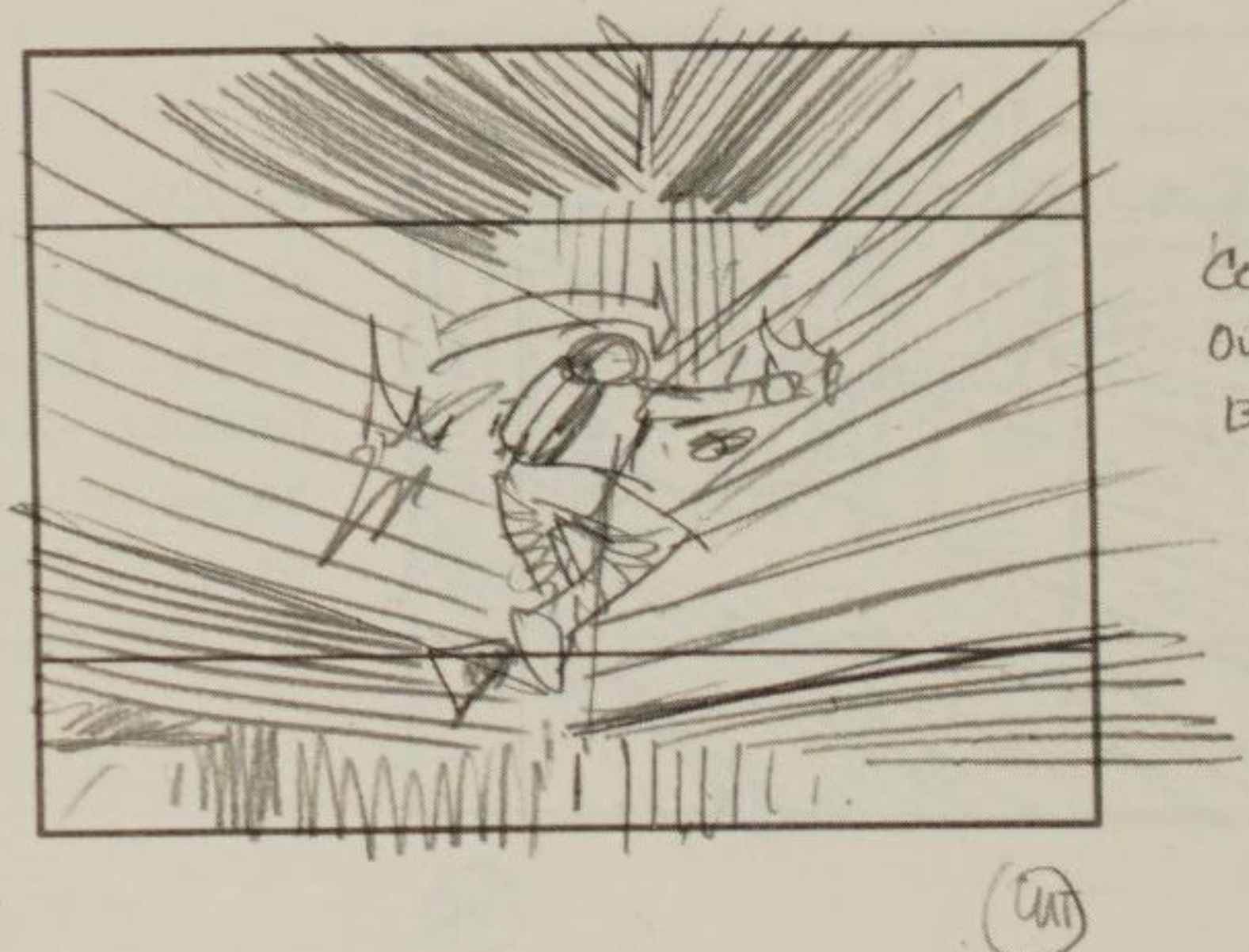
COOPER'S POV OF MURPH'S ROOM. COOPER'S EARLIER SELF WALKS IN — STANDS, STARING AT THE ROOM.

528-11B

MURPH (10) TANS HIM,

(115)

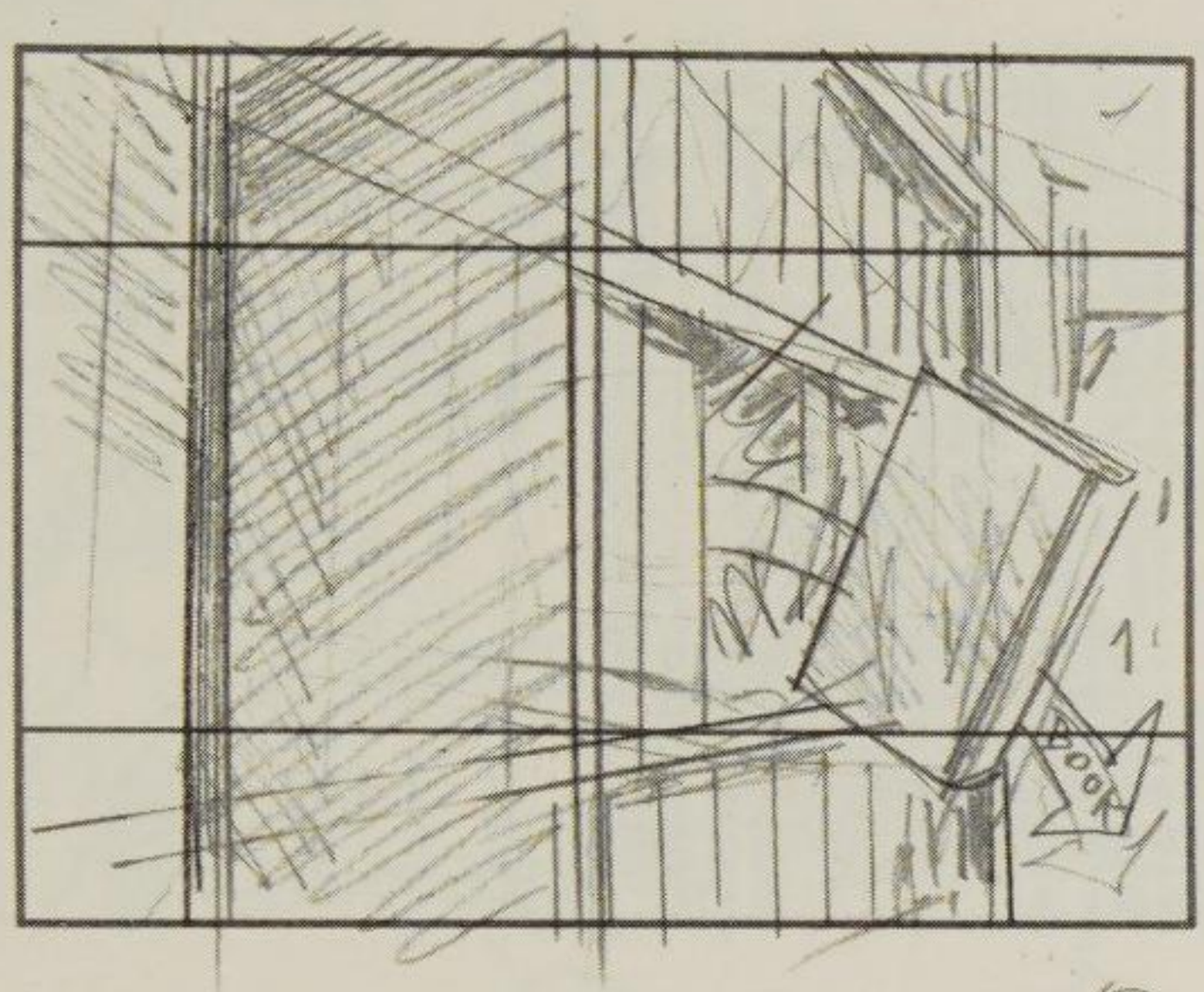
528-12



COOPER LASHES OUT AT THE BOOK WORLDLINES,

(117)

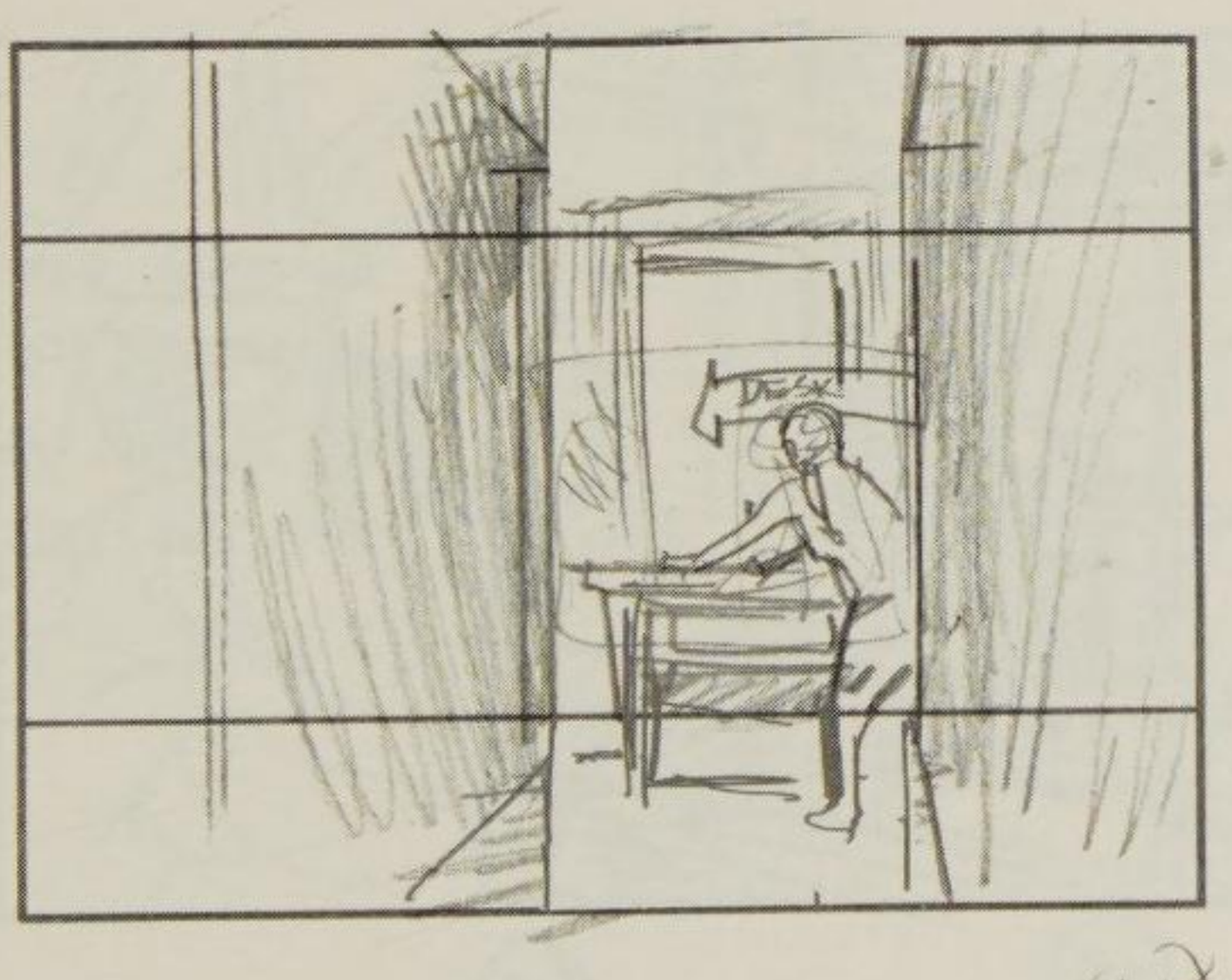
528-13



ANOTHER BOOK FALLS.

CUT

528-14



COOPER'S POV THROUGH A GAP IN THE VENETIAN BLINDS OF MURPH (10) AS SHE MOVES HER DESK IN FRONT OF THE DOOR.

CUT

SCENE # 329

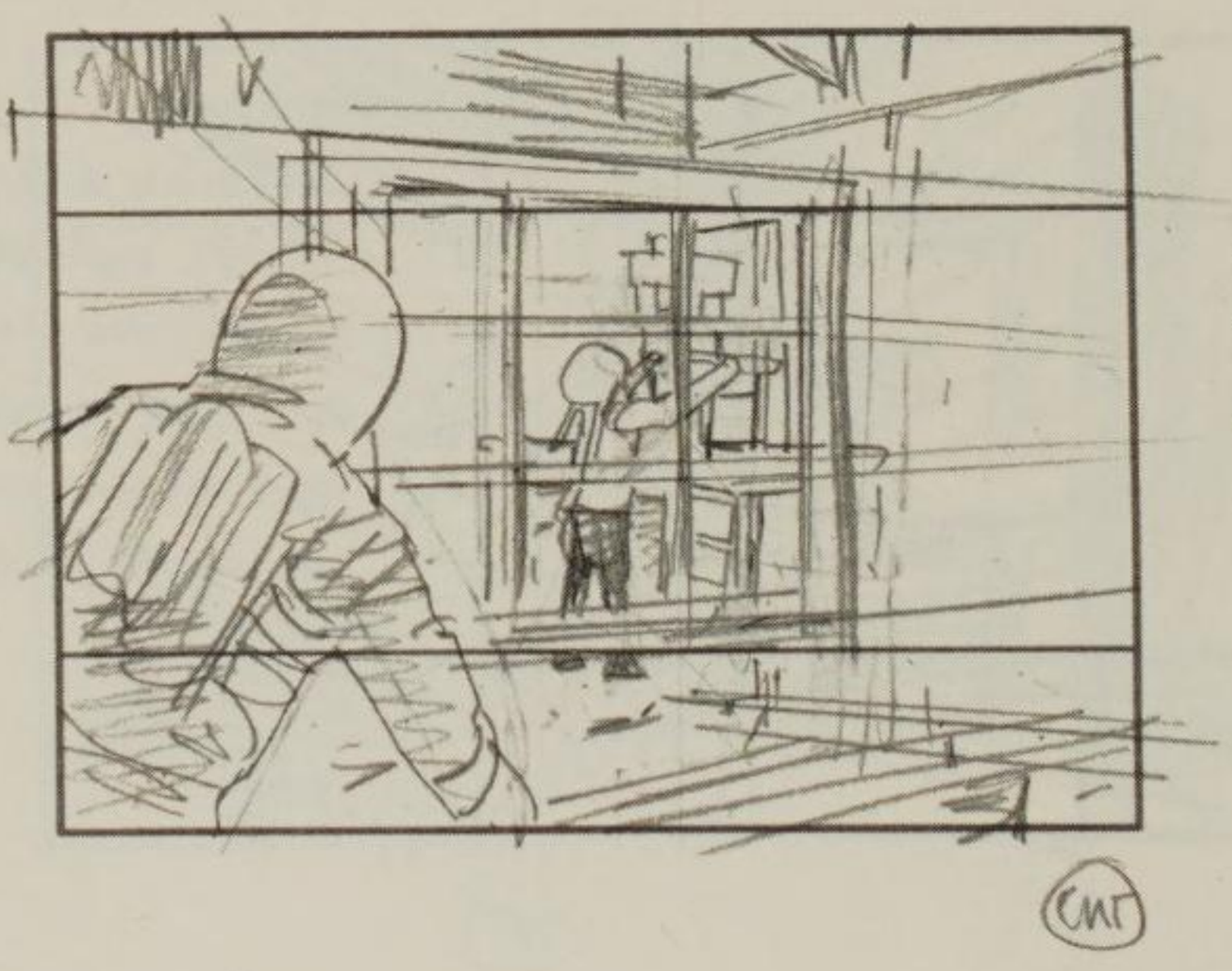
329-1

MURPH (40) RUNS HER FINGERS ALONG THE DESK - REMEMBERS.

CUT

SCENE # 330

330-1



COOPER WATCHES MURPH (10) PUT A CHAIR ON TOP OF THE DESK.

CUT

SCENE # 331

331-1

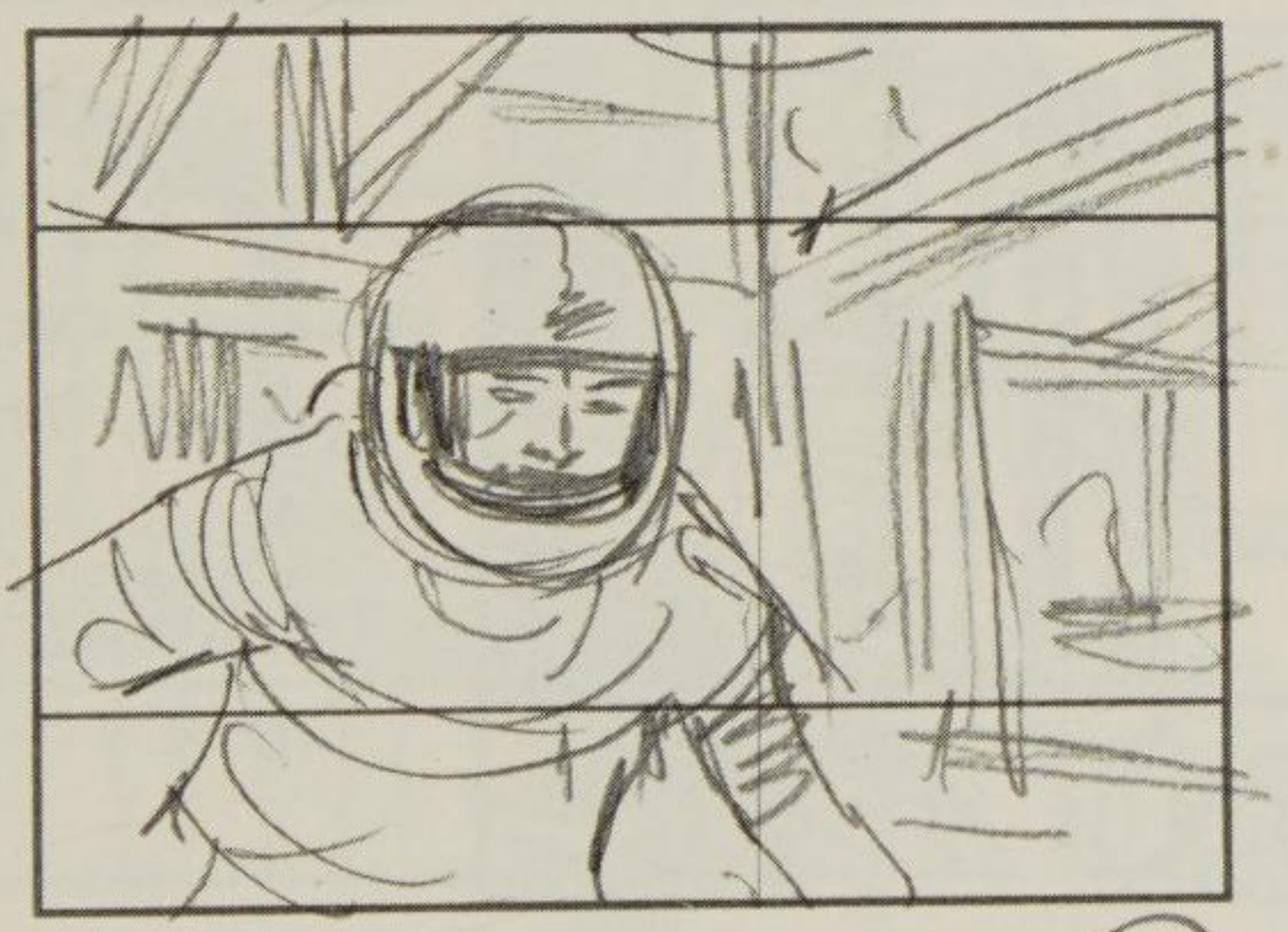
MURPH (10) SEES THE DOOR NUDGING AGAINST THE CHAIR.

MURPH: "JUST GO. IF YOU'RE LEAVING- JUST LEAVE NOW."

CUT

SCENE # 332

332-1



COOPER

CUT

332-2

COOPER SPINS...

CUT

332-3

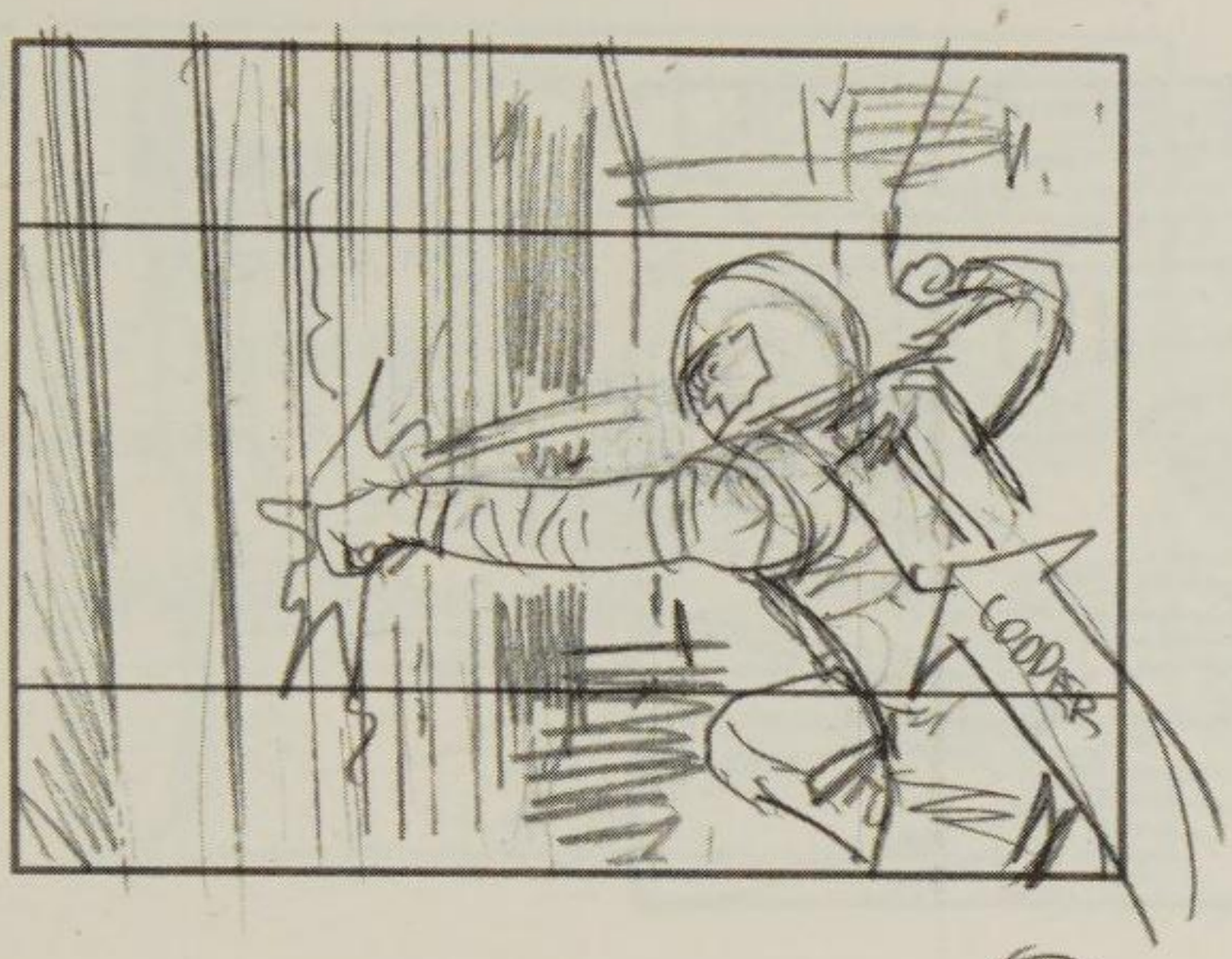
...TO SEE HIS EARLIER SELF NUDGING THE DOOR.

COOPER:
"DON'T GO YOU IDIOT!"

CUT

PAGE 60

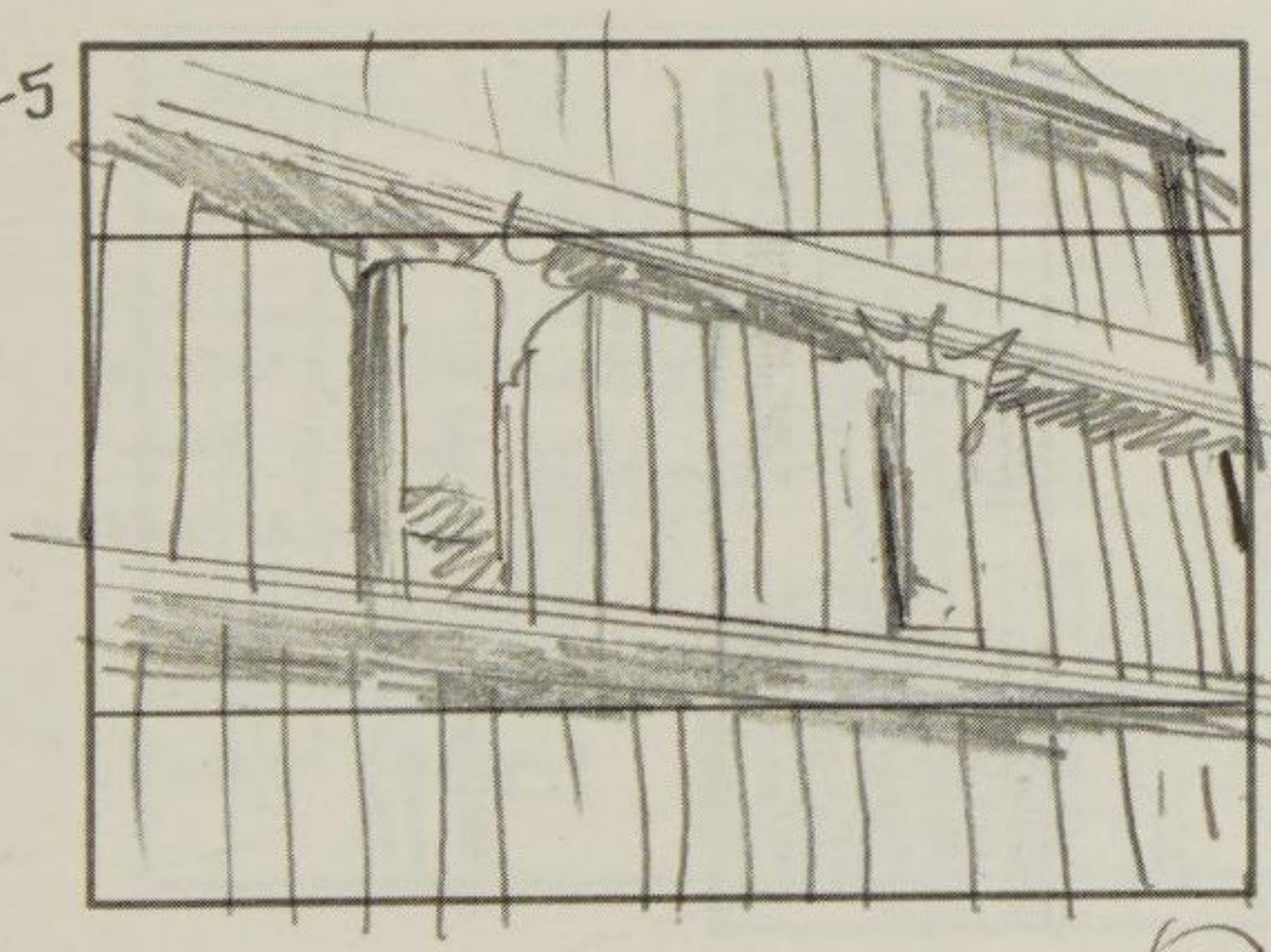
332-4



CUT

COOPER MOVES UP TO THE VERTICAL BOOK WORLDLINES - HITTING COOPER'S..T...

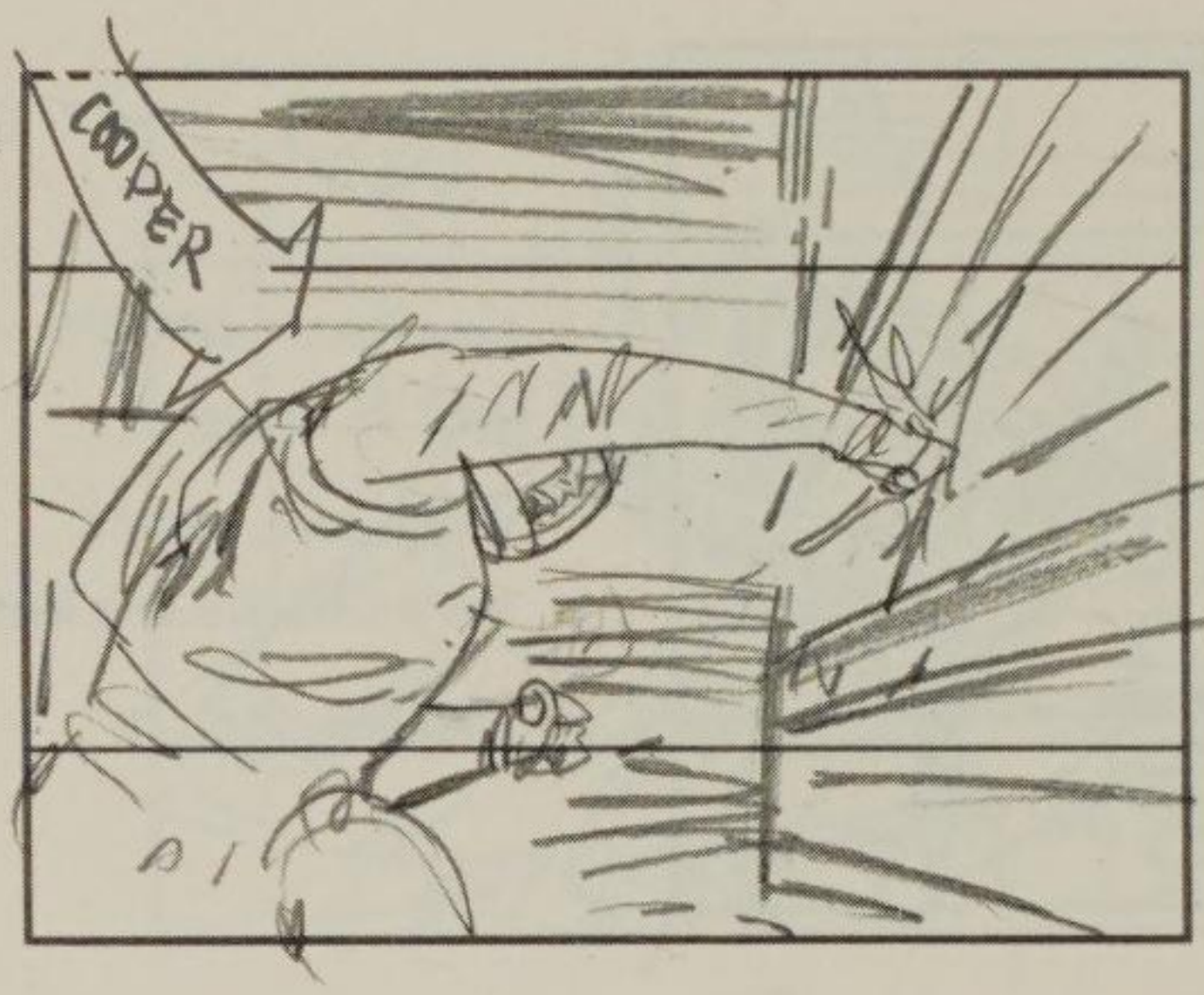
332-5



CUT

THE BOOKS BARELY NUDGE.

3326



COOPER MOVES DOWN, HITS THE HORIZONTAL BOOK WORLDLINES

COOPER: "A..Y...

CUT

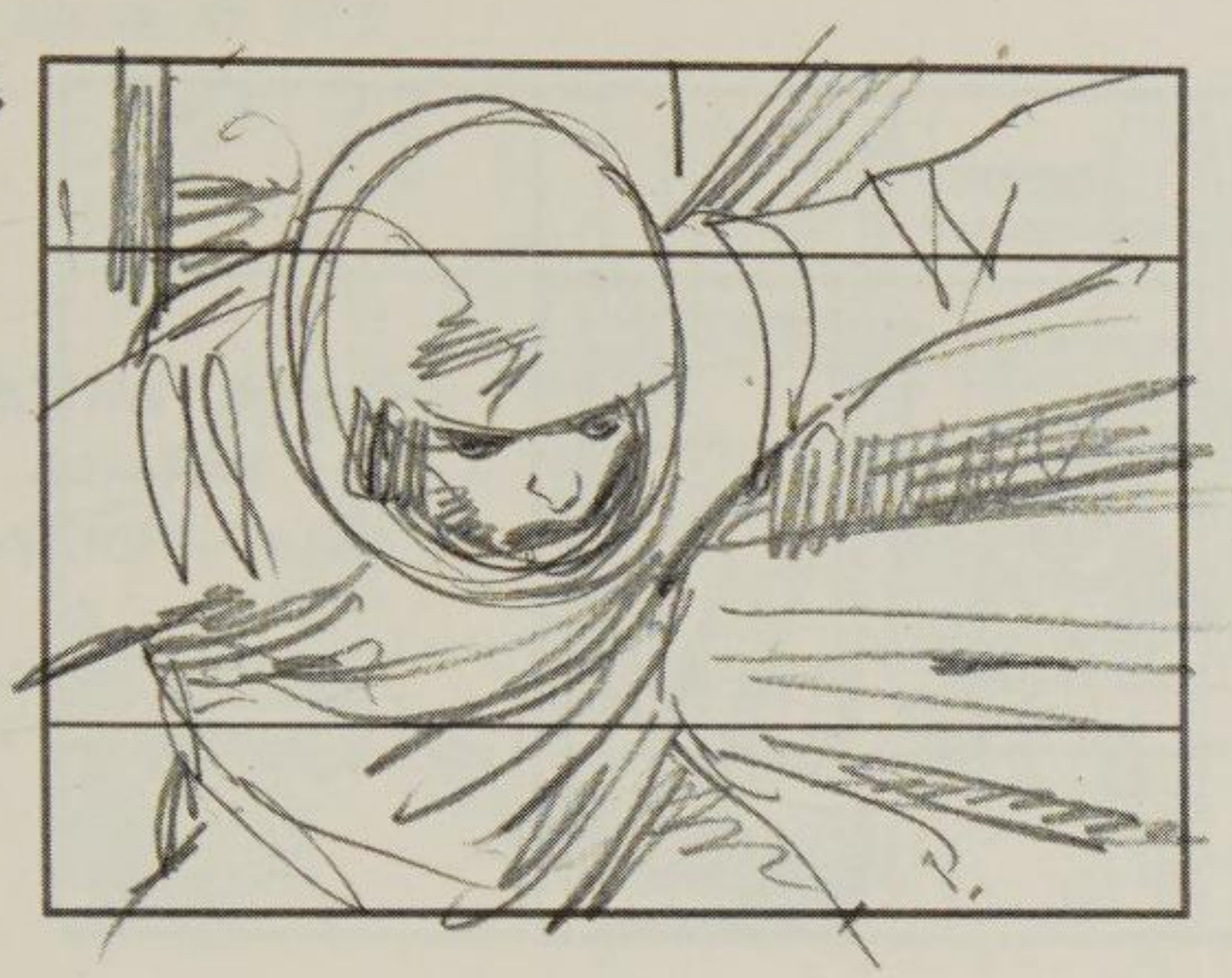
3327-7

MURPH (10) WATCHES THE BOOKS FALL - NO LONGER SCARED - FASCINATED.

COOPER: "...A..Y.."

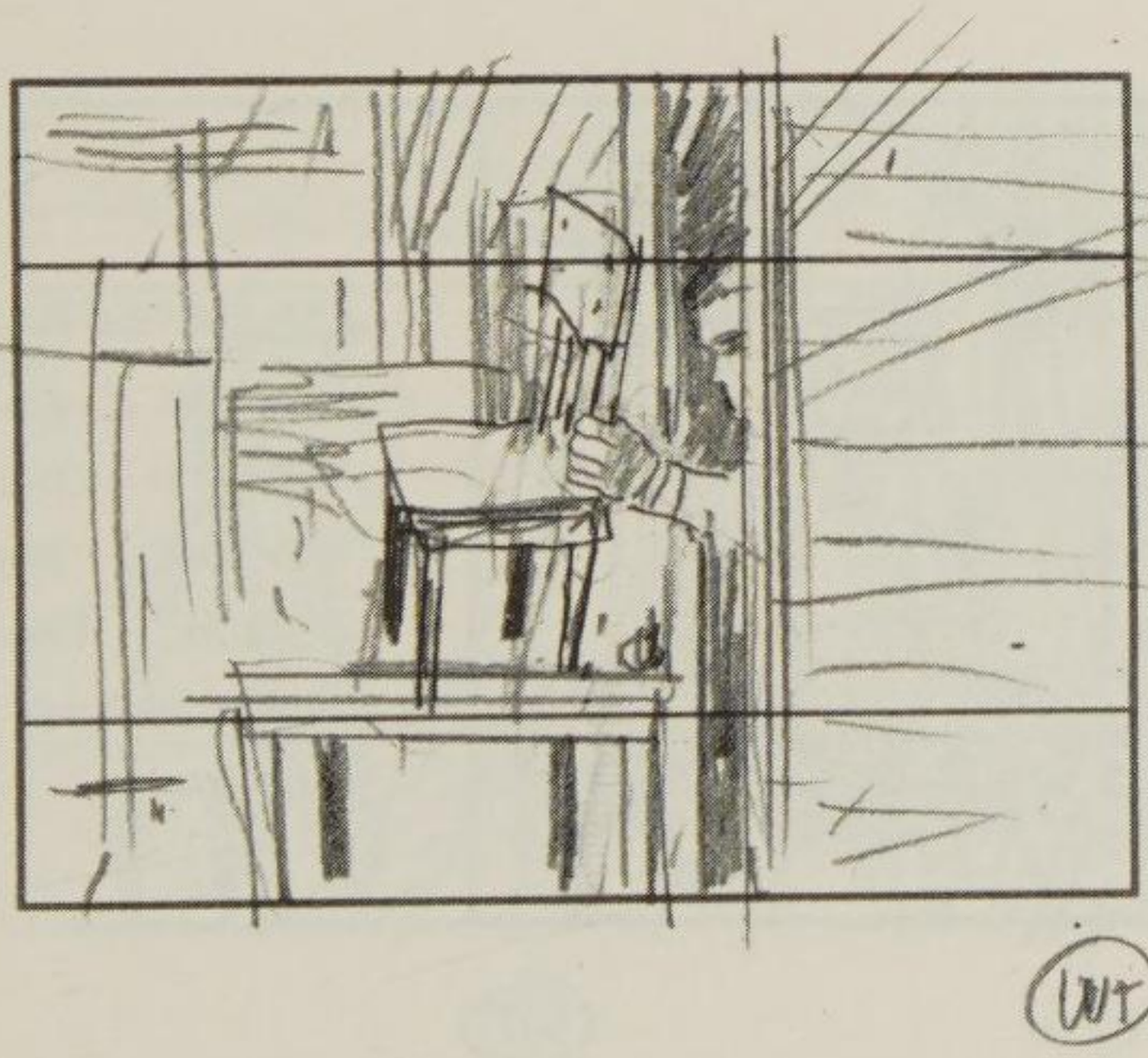
CUT

B32-B



COOPER STOPS— CATCHING HIS BREATH — WAITS.

B32-9



COOPER'S EARLIER SELF LIFT THE CHAIR OFF THE TABLE. TO ENTER

(WT)

332-10

COOPER WATCHES HIS EARLIER SELF - FRUSTRATED.

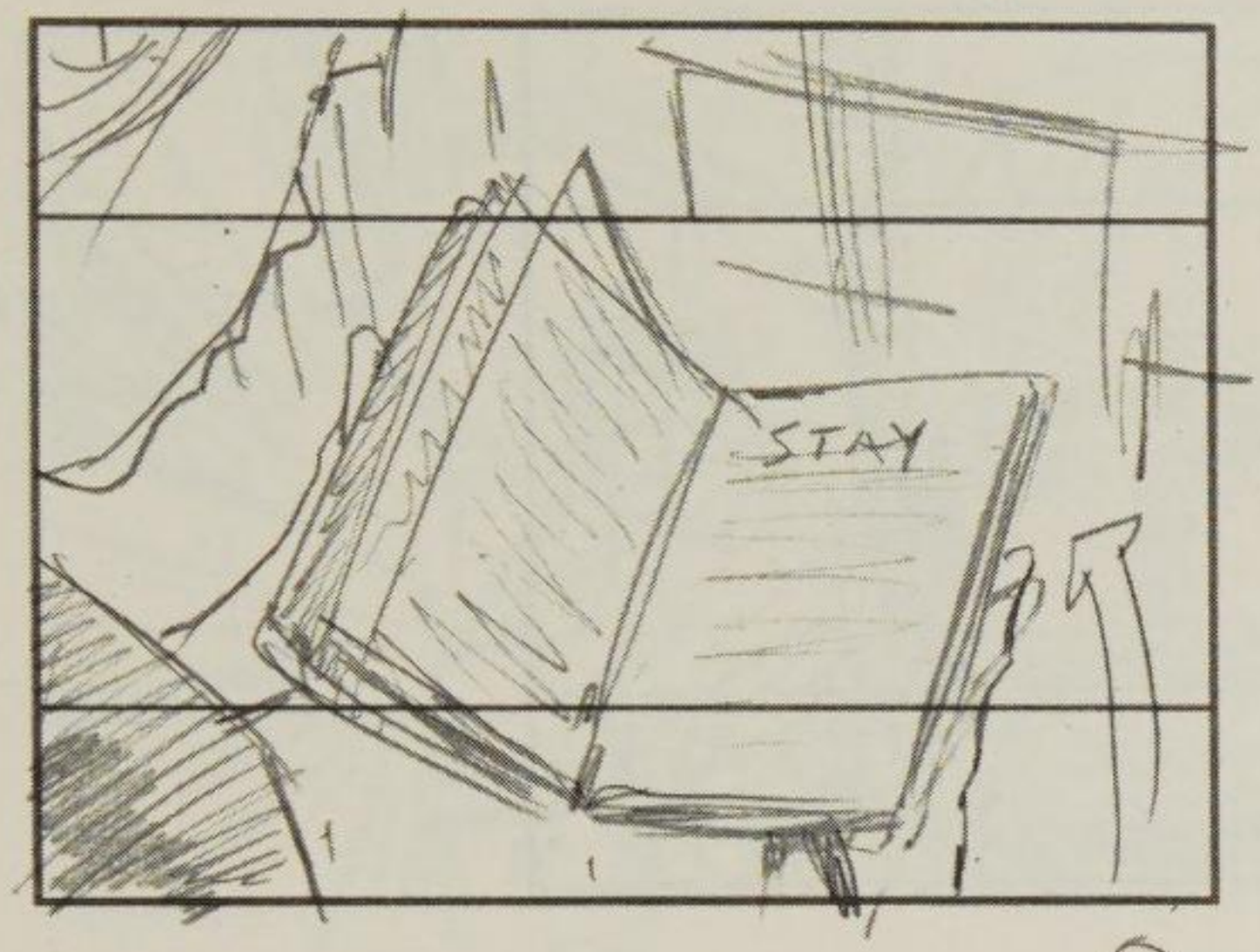
COOPER: "STAY YOU IDIOT!"

332-11

AS BEFORE, COOPER GIVES MURPH THE WATCH, MURPH THROWS THE WATCH AND TURNS AWAY.

SCENE # 333

333-1



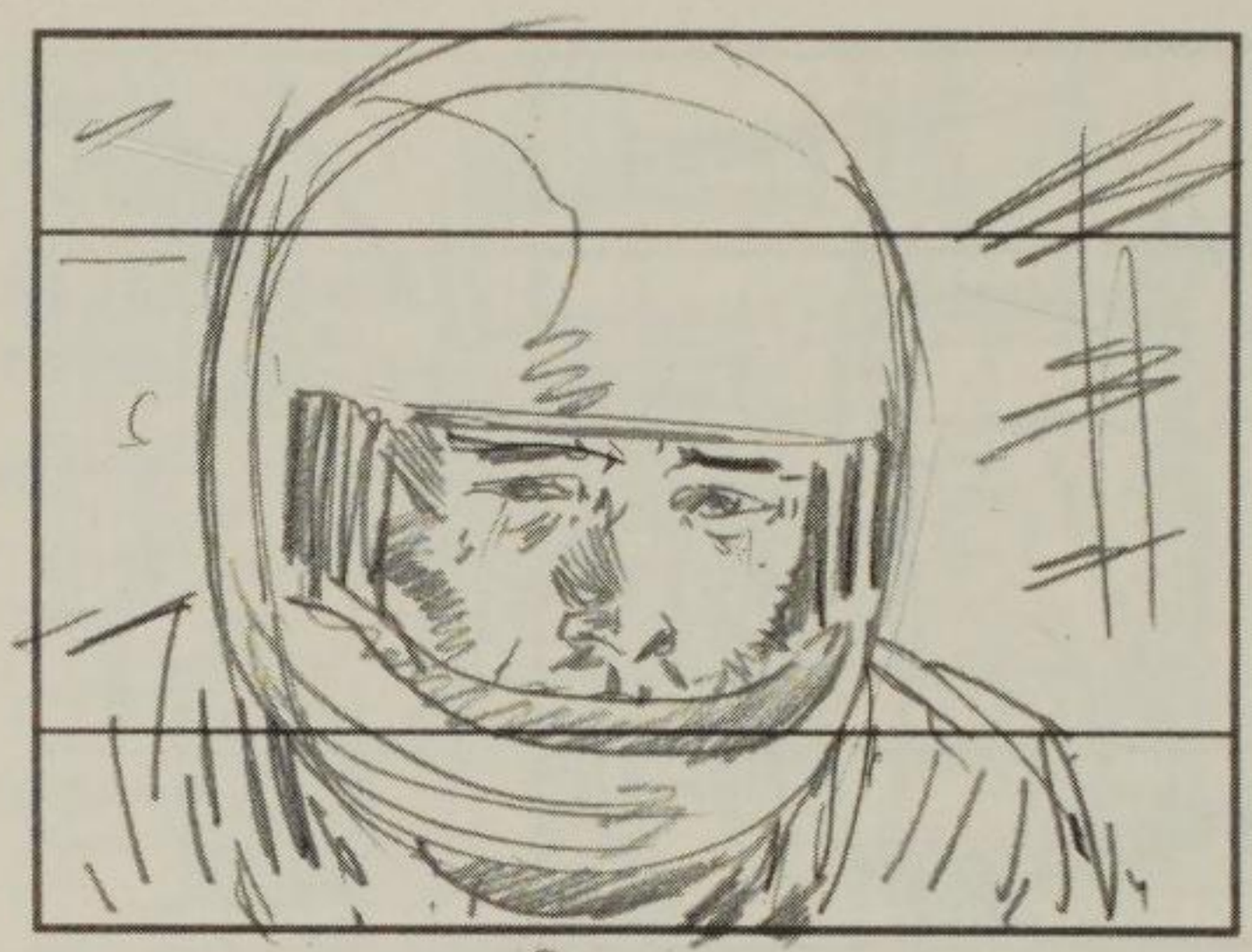
MURPH (40) PICKS UP THE NOTEBOOK, FLIPS TO THE WORD "STAY"

333-2

SHE LOOKS UP AT THE BOOKSHELF - REALIZING.

SCENE #334

334-1



COOPER CRYING WITH FRUSTRATION

CUT

334-2

COOPER WATCHES HIS EARLIER SELF WALK OUT.

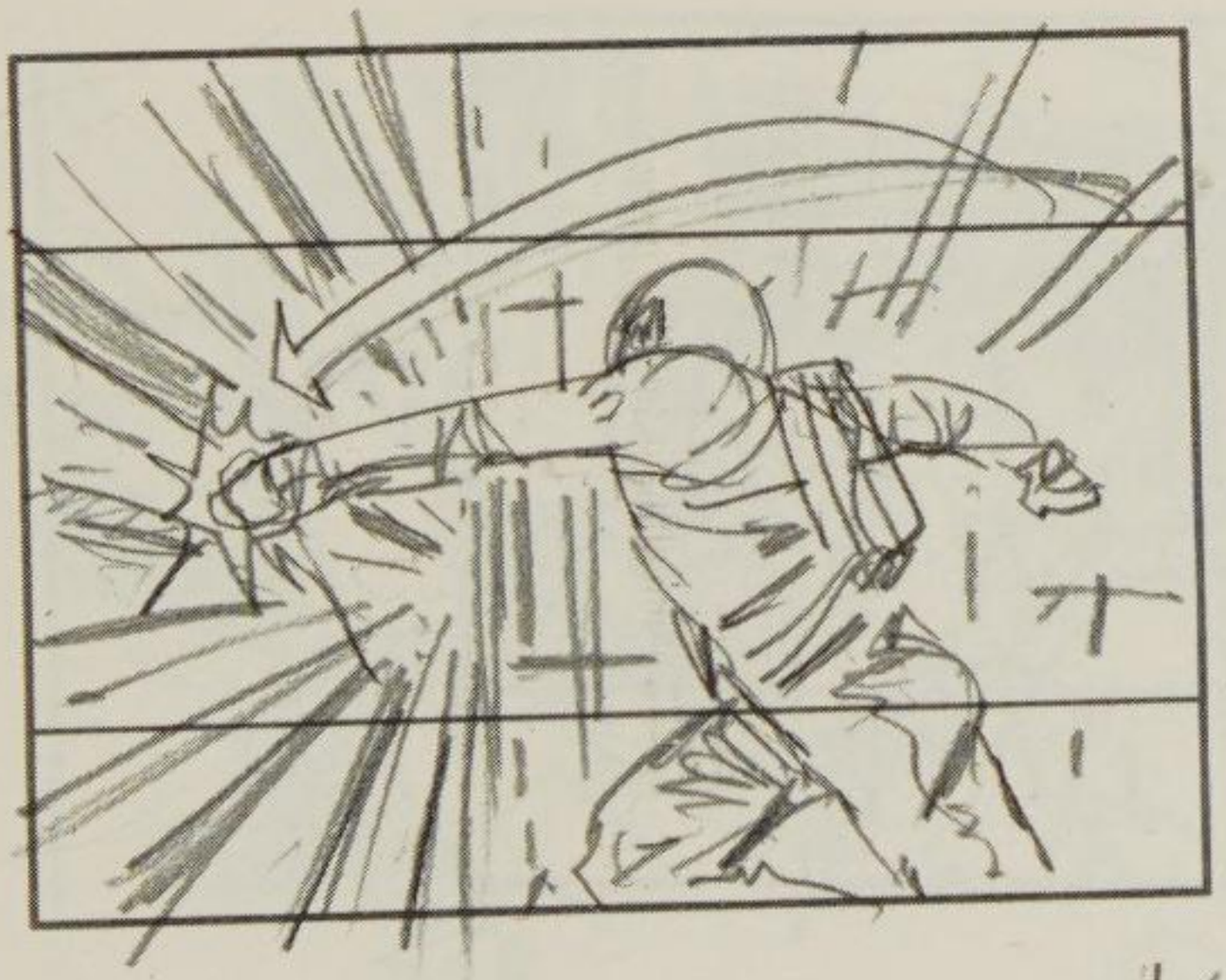
COOPER: "STAY!"

334-3A

COOPER TURNS

SHOT CONTD

334-3B



AND HITS THE BOOK WORLDLINES

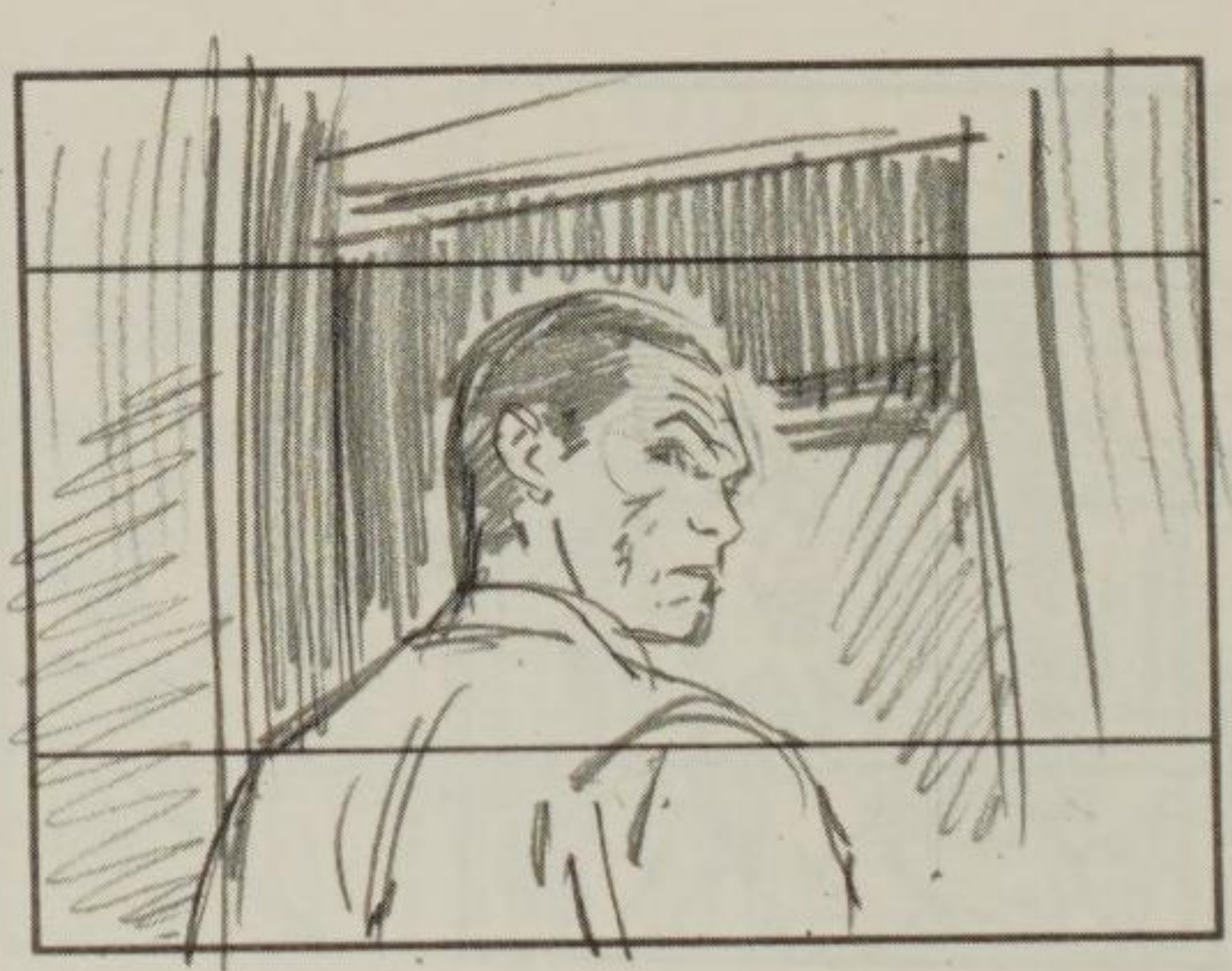
SHOT CONTD

334-4

UNT

THE BOOK FALLS IN MURPH'S ROOM.

334-5A



COOPER LOOKS BACK AT THE BOOK...

SHOT CONTD

PAGE 67

334-5B

THEN LEAVES.

CUT

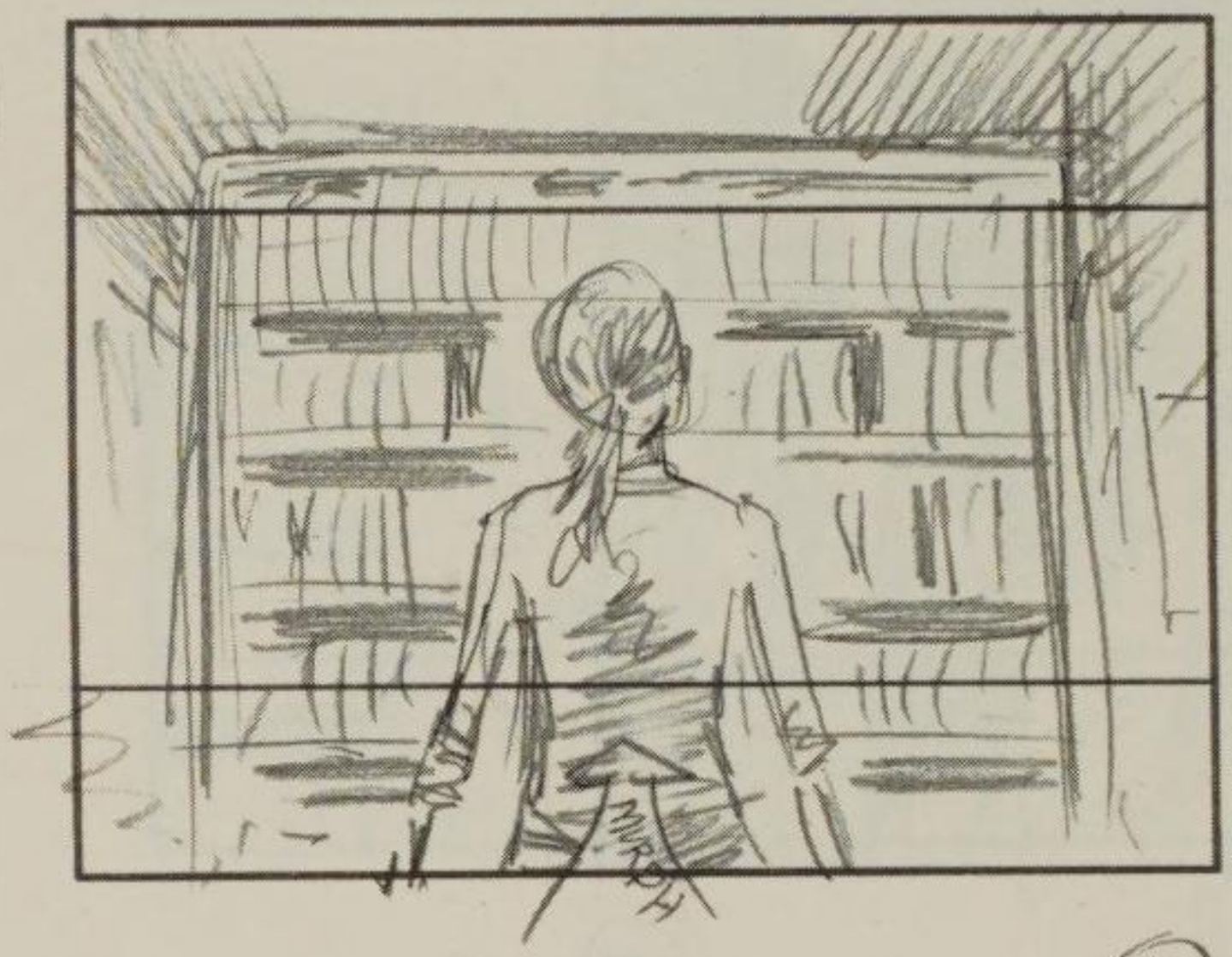
334-6

COOPER RESTS HIS HEAD, SOBBING.

CUT

SCENE # 335

335-1



MURPH (40) MOVES TO THE BOOKSHELF. IN AWE.

MURPH (40):

"DAD... IT WAS YOU. YOU WERE MY GHOST."

CUT

335-2

MURPH CRYING - JOYFUL.

CUT

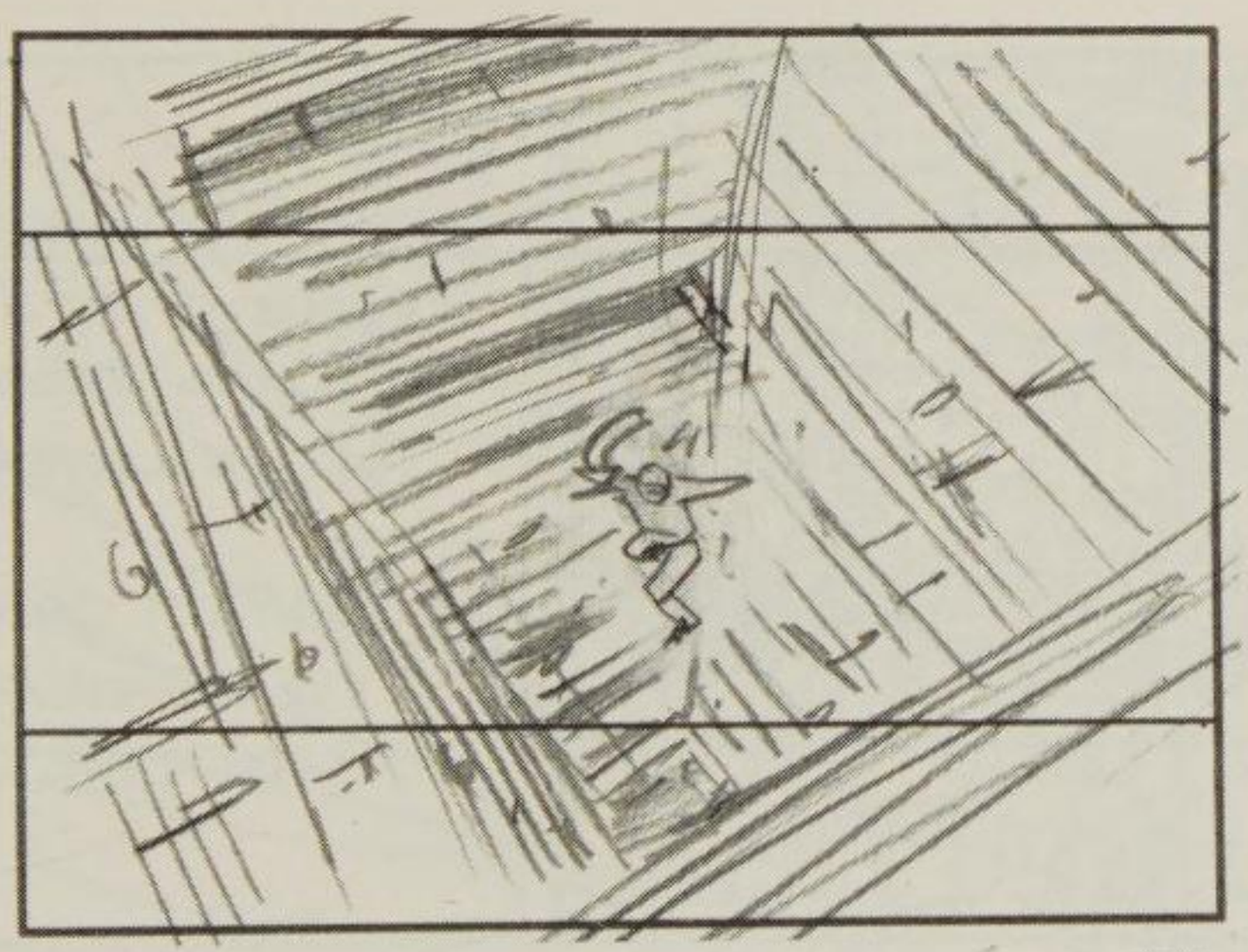
SCENE # 336

336-1

COOPER SOBS — LOST.

TARS (RADIO): "COOPER?"

336-2



COOPER TURNS - TARS ISN'T THERE.

336-3

COOPER: "YOU SURVIVED".

TARS: "SOMEWHERE IN THEIR 5th DIMENSION. THEY SAVED US."

COOPER: "WHO'S THEY?"

336-4

COOPER LOOKS AROUND AT THE INFINITE TUNNEL - INFINTE COOPERS.

"GRAVITY CROSSES THE DIMENSIONS - EVEN TIME."

336-5A

COOPER PULLS HIMSELF TO ANOTHER WALL.

COOPER: "AND YOU HAVE THE QUANTUM DATA NOW."

SHOT CONTD

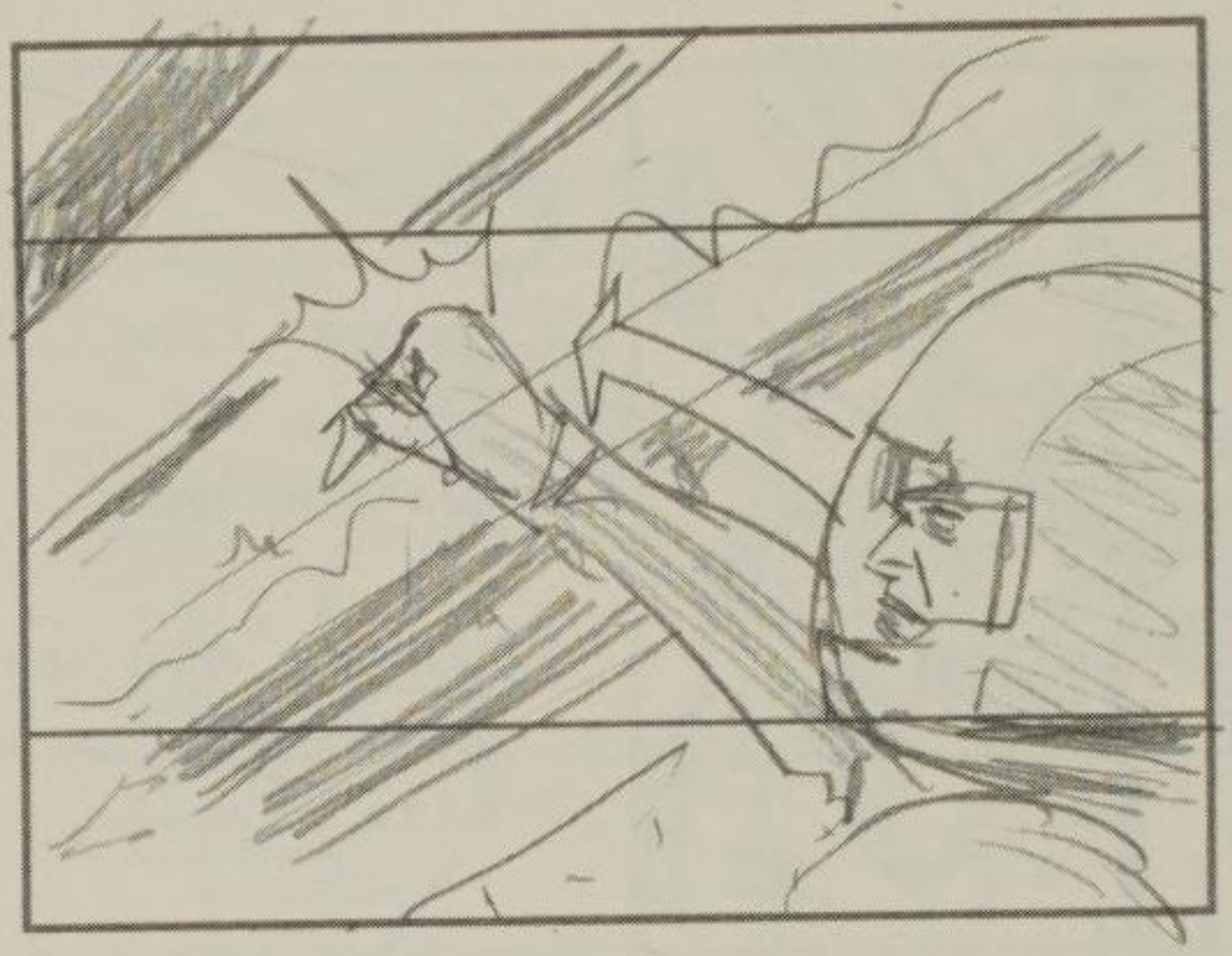
336-5B

STARTS COUNTING BOOKS (WORLDLINES).

TARS: "I'M TRANSMITTING IT ON ALL WAVELENGTHS BUT NOTHING IS GETTING OUT."

CUT

336



COOPER HITS A BOOK'S WORLDLINE

SCENE # 337

337-1

MURPH (40) HOLDS THE NOTEBOOK SHE LOOKS AROUND THE ROOM FOR AN ANSWER.

SCENE # 338

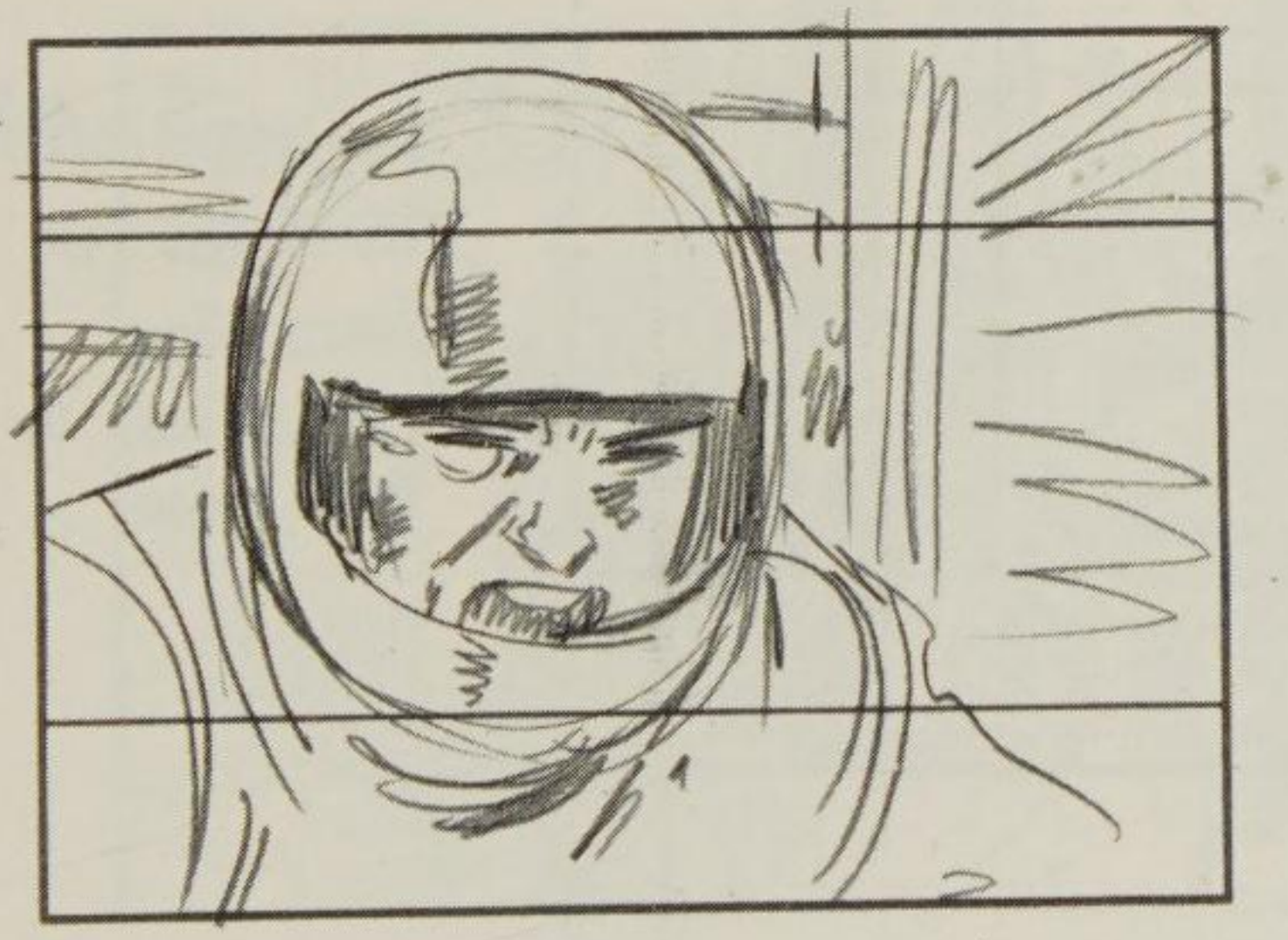
338-1

INT. TESSARACT

COOPER WATCHES MURPH (10) LOOKING OUT THE WINDOW.

TARS: "EVEN IF YOU COMMUNICATE IT HERE.."

338-2



COOPER IS SEIZED BY SUDDEN ANGER.

COOPER: "THEN FIGURE SOMETHING OUT! EVERYBODY ON EARTH IS GOING TO DIE!"

338-3A

COOPER LOOKS AT THE DUST ON THE FLOOR IN MURPH'S ROOM

THE WORLDLINES EXTEND FROM IT.

COOPER: "TARS, FEED ME THE COORDINATES OF NASA IN BINARY."

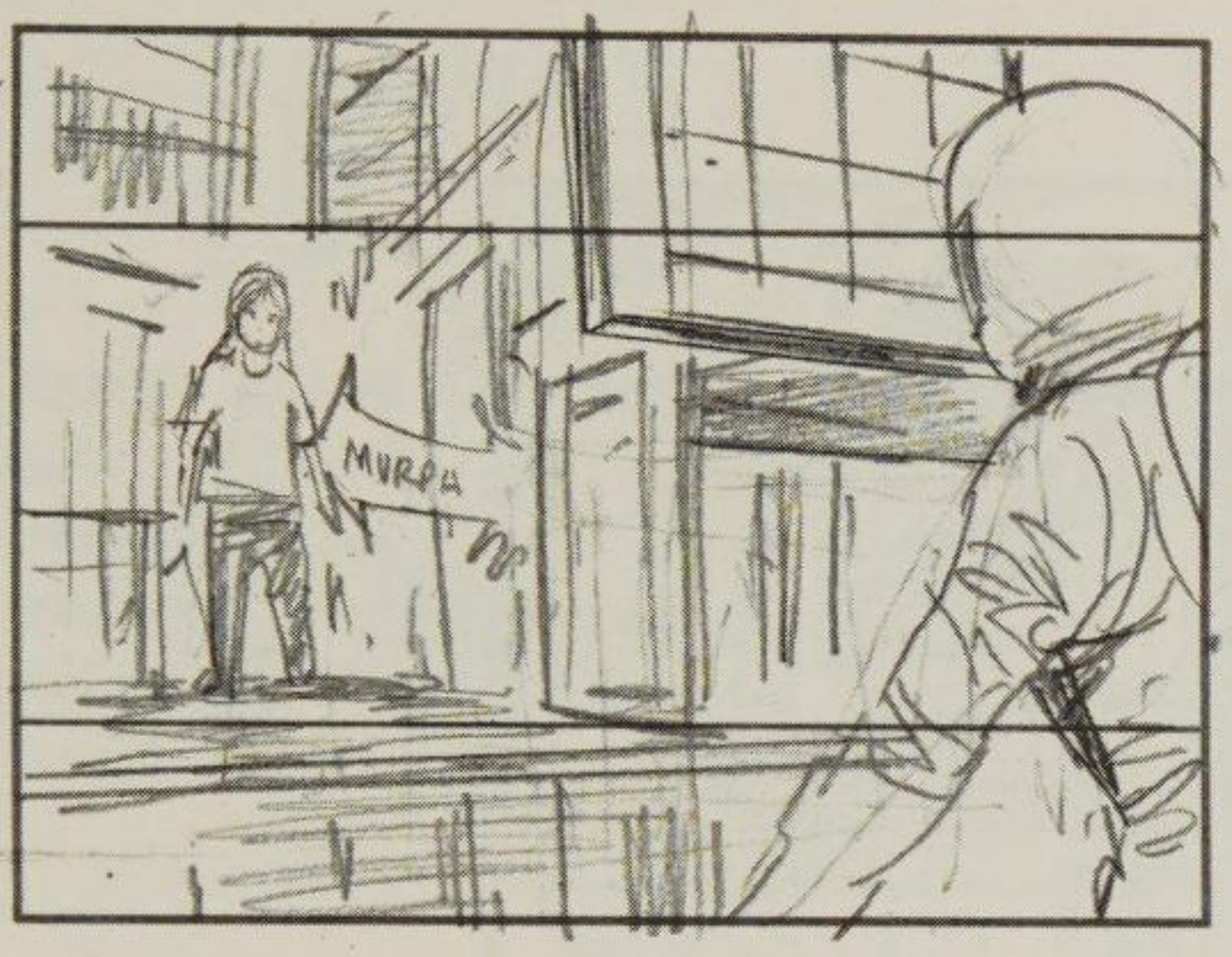
SHOT CONTD

338-3B

COOPER CUTS THROUGH THE HORIZONTAL WORLDLINE OF THE DUST.

(INT)

338-6A



COOPER WATCHES AS MURPH (10) BURSTS IN, STOPS AND STARES AT THE PATTERN IN THE DUST...

SHOT CONTO

338-6B

THE EARLIER VERSION OF COOPER ENTERS

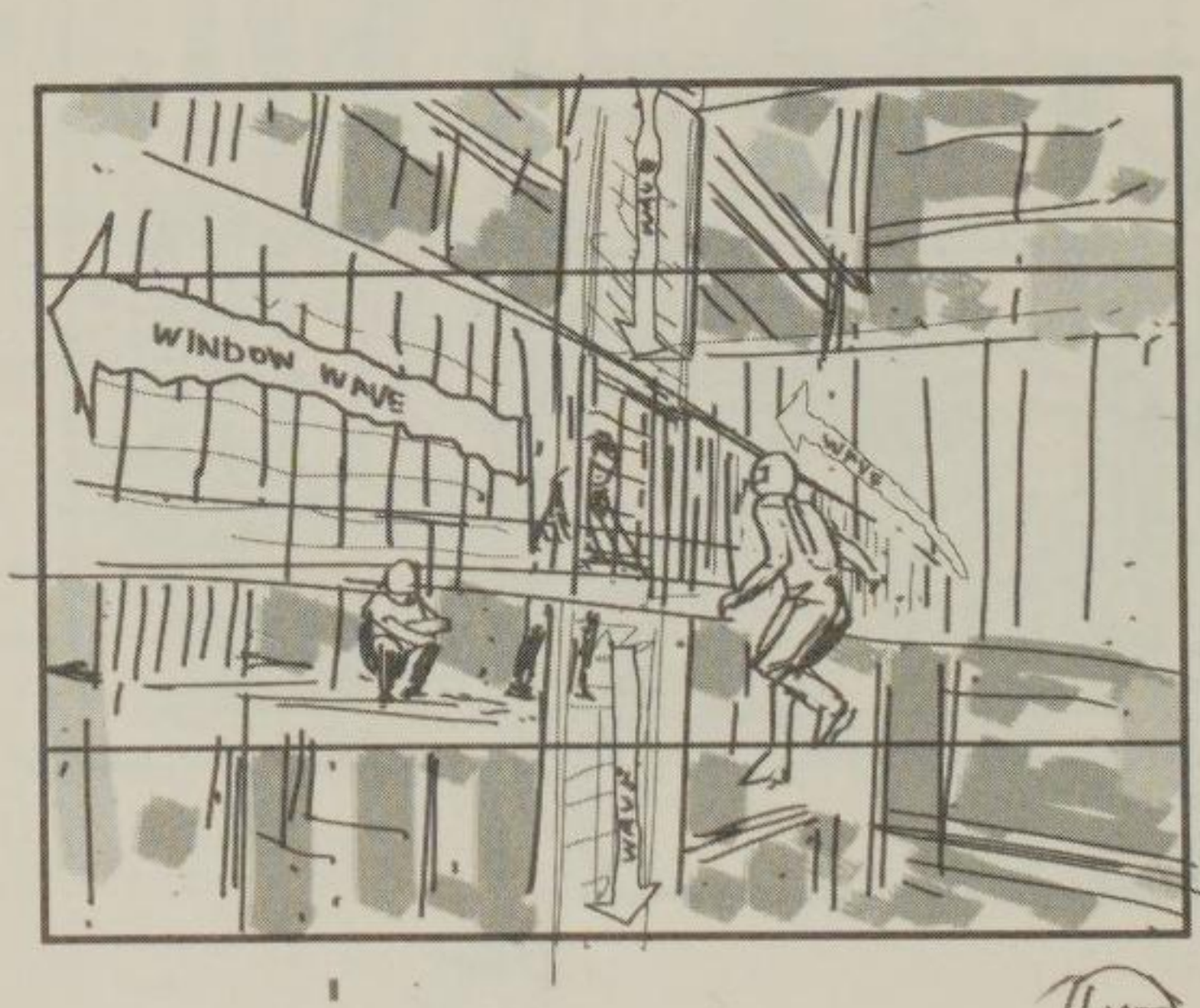
SHOT CONTO

338-bC

EARLIER COOPER SLAMS THE WINDOW.

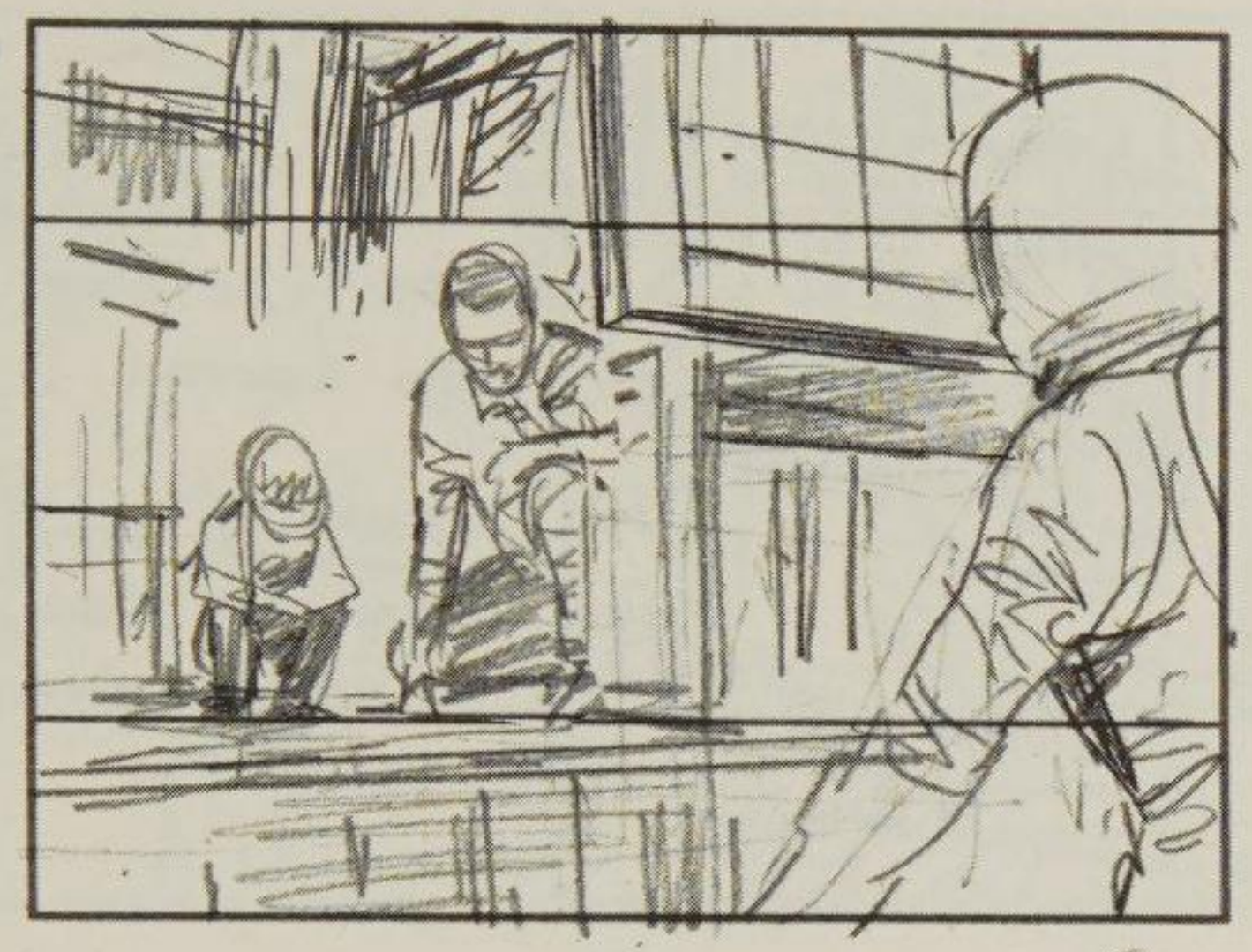
WAVES OF WINDOW SLAM MOVE DOWN THE WORKLINES

338-7



WIDER. WE SEE THE WAVES OF THE WINDOW FROM THE PAST INTO THE FUTURE.

338-6D



...THEN SEES THE PATTERN.

CUT

SCENE # 339

339-1

MURPH (40) RUNS HER FINGER ALONG THE DUST ON THE WINDOW SILL.

MURPH (40): "

"COME ON, DAD. IS THERE SOMETHING ELSE HERE?"

CUT

SCENE # 340

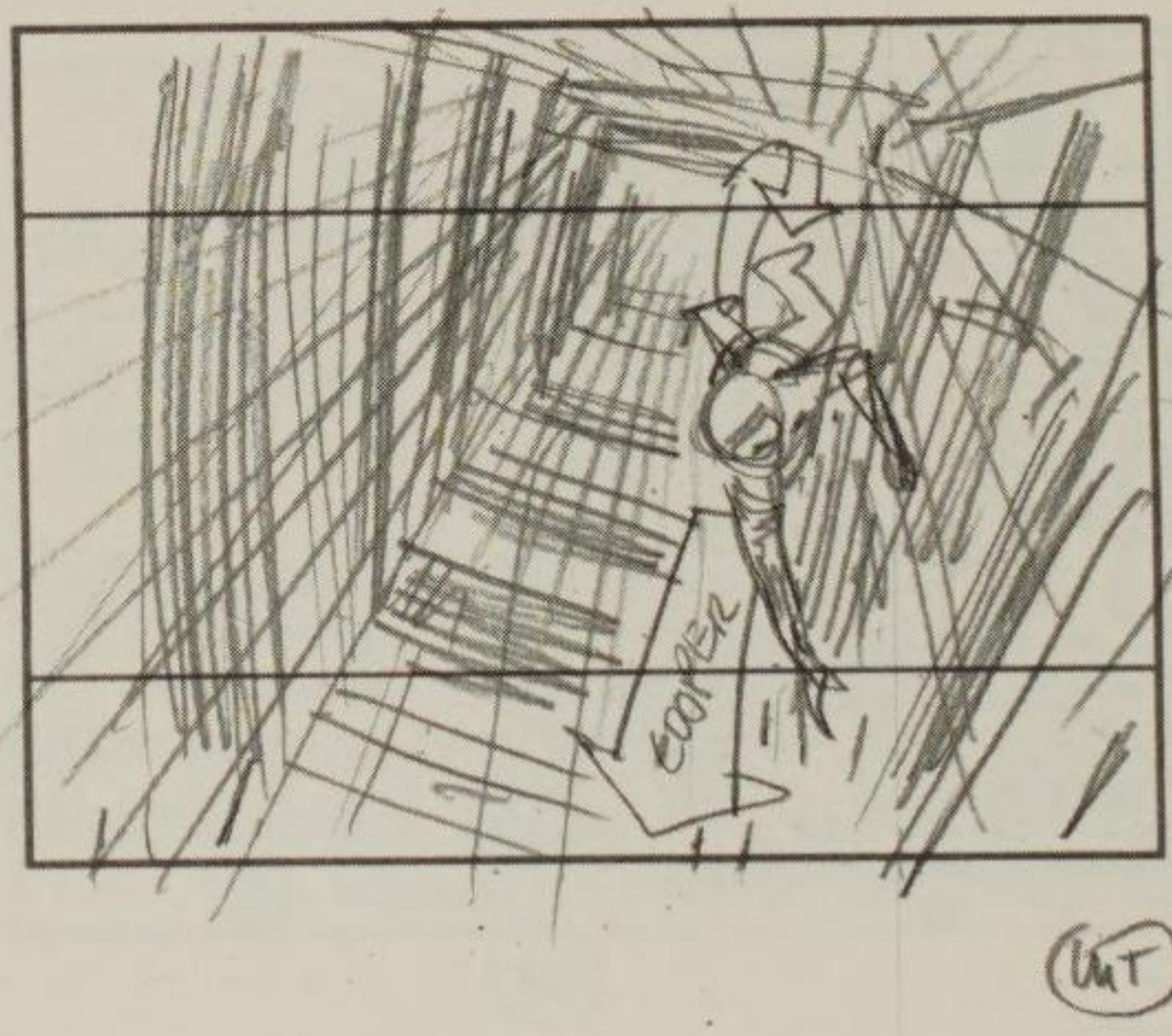
340-1

PAST THE DUST TO COOPER.

COOPER! "DON'T YOU SEE TARS? I BROUGHT MYSELF HERE."

CMT

340-2

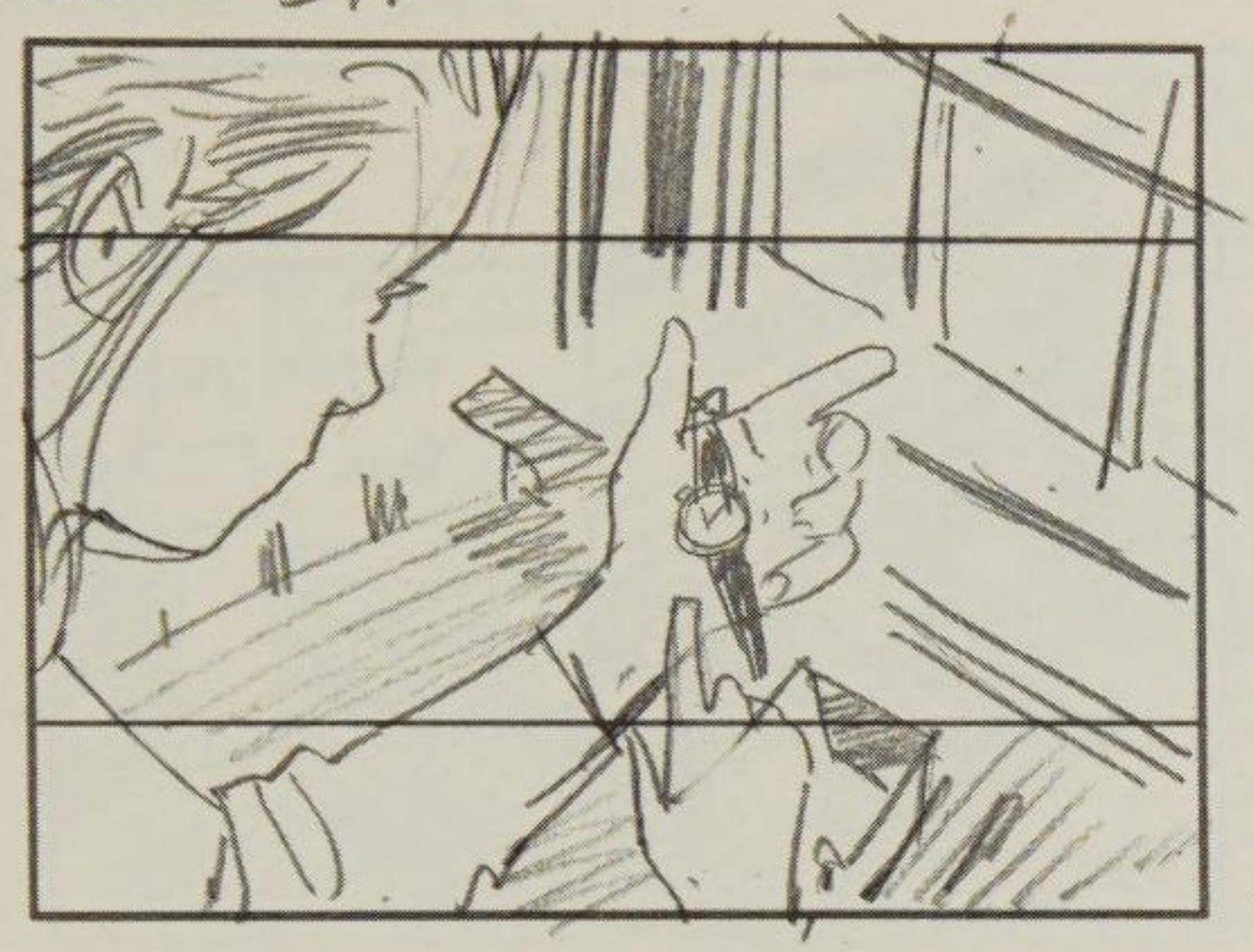


COOPER MOVES TO ANOTHER ITERATION OF MURPH'S ROOM.

CMT

SCENE # 341

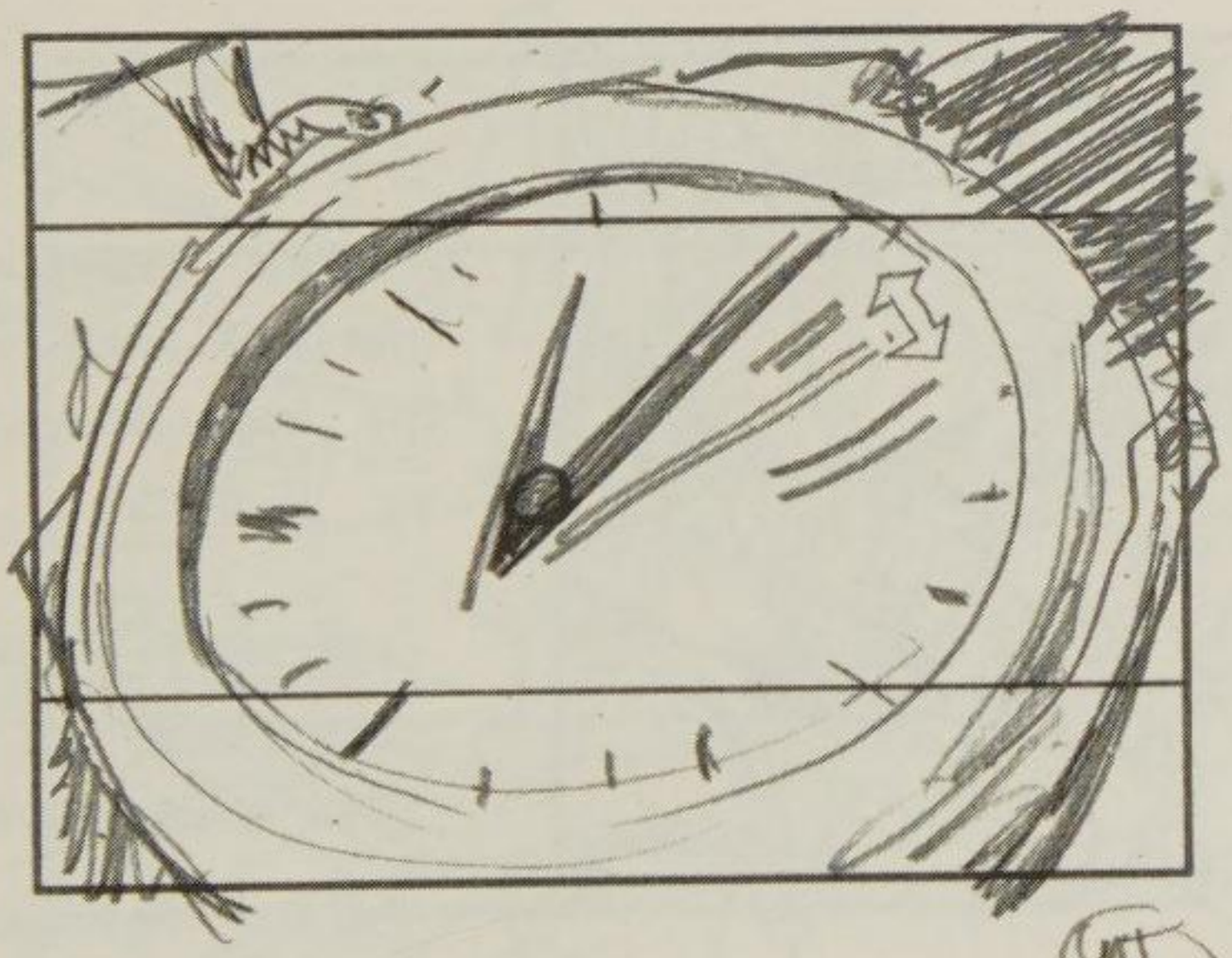
341-1



MURPH (40) LOOKS AT THE WATCH — REMEMBERING.

CUT

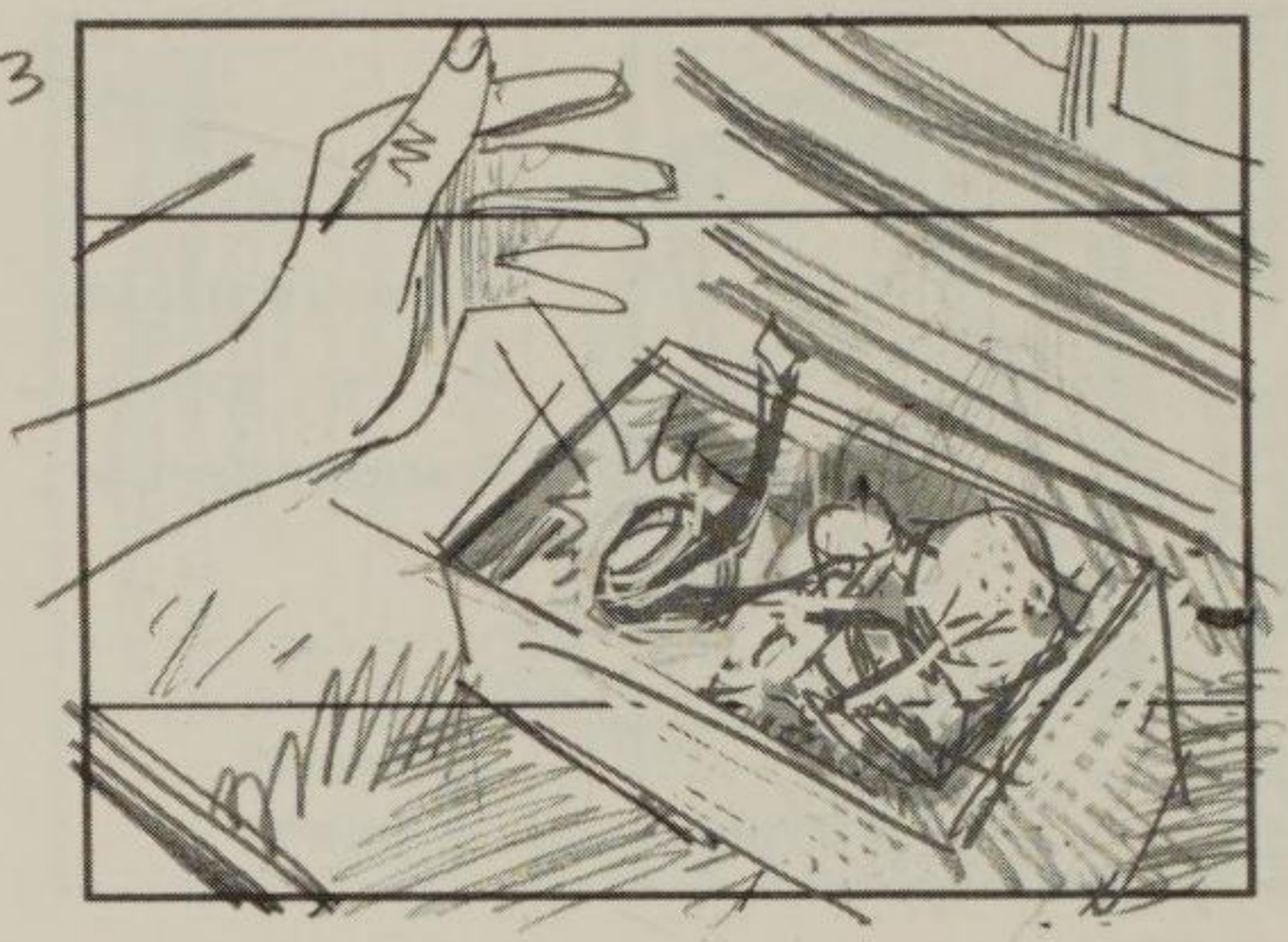
341-2



TIGHT ON THE WATCH. THE SECOND HAND TWITCHES.

CUT

341-3

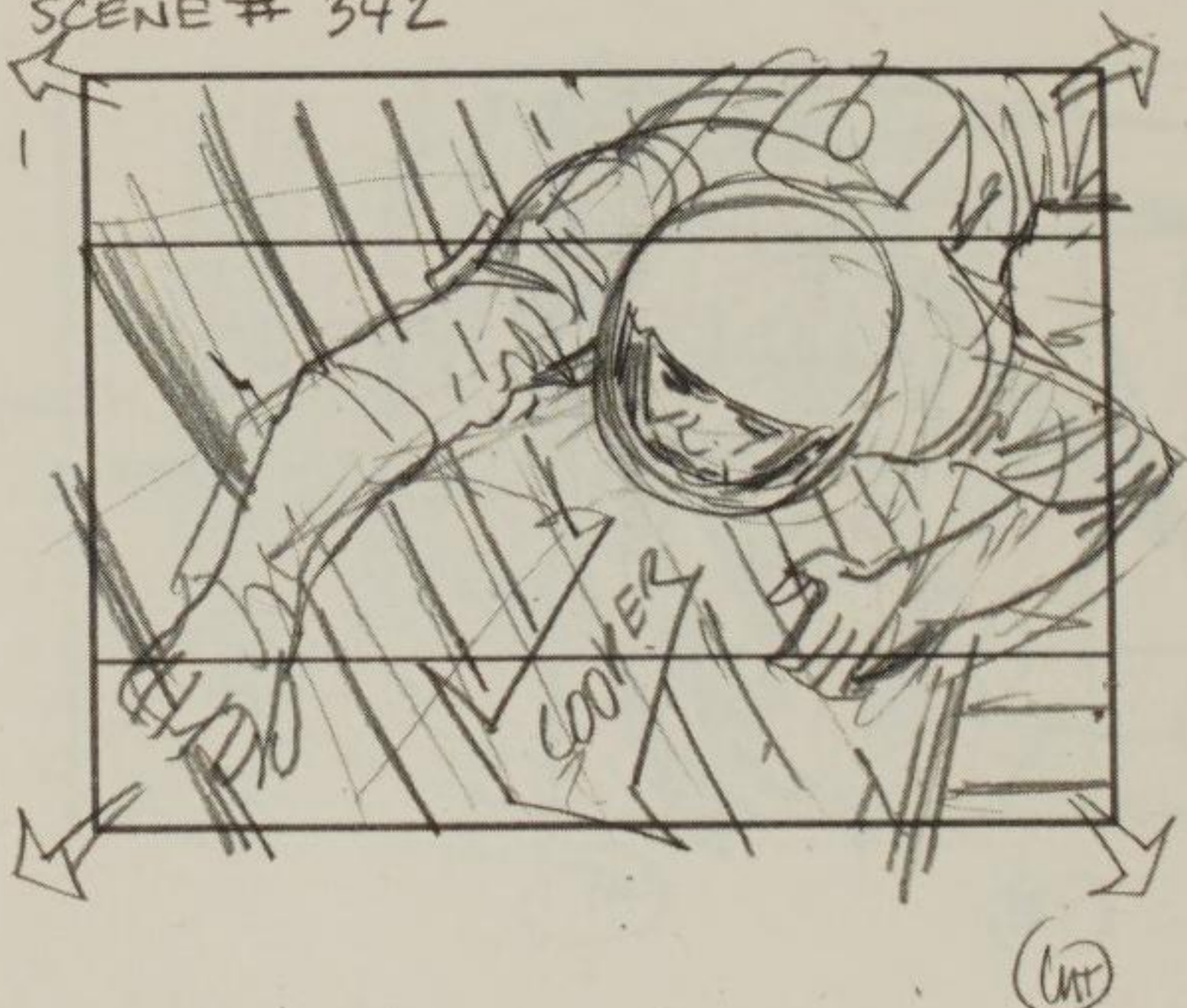


SHE DROPS THE WATCH IN A BOX.

CUT

SCENE # 342

342-1



COOPER PUSHES HIMSELF ALONG THE WORLDLINES OF BOOKS.

COOPER: "I THOUGHT THEY CHOSE ME — THEY CHOSE MURPH."

TARS: "FOR WHAT?"

CUT

COOPER: "TO SAVE THE WORLD."

SCENE # 343

343-1

CUT

MURPH (40) PUTS THE BOX BACK UP ON THE SHELF, SIGHS.

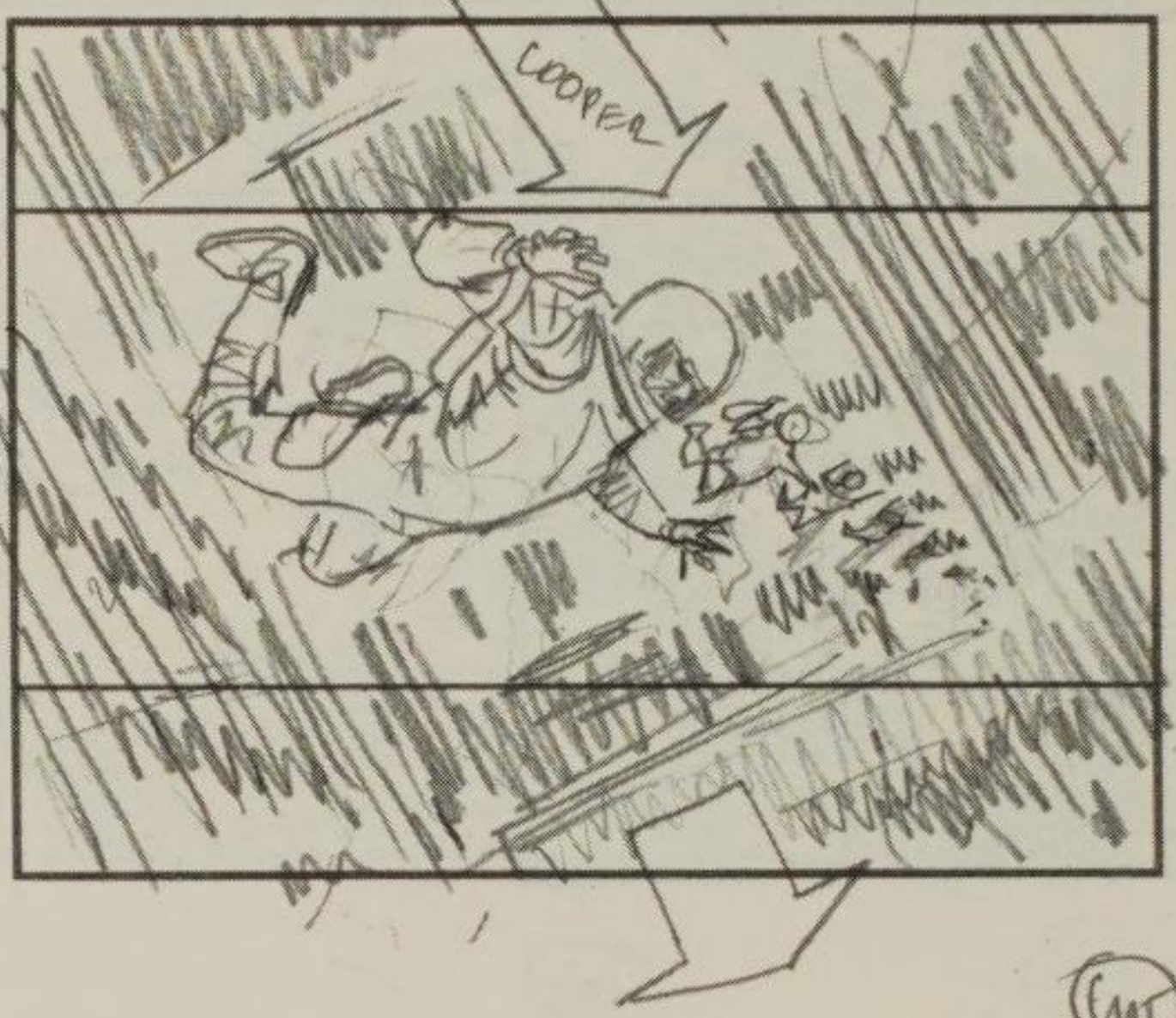
344-1

COOPER RACES FASTER AND FASTER DOWN THE WORLDLINES

COOPER" THEY HAVE ACCESS TO INFINITE TIME, INFINITE SPACE."

CUT

344-2



COOPER GESTURES TO THE INFINITE IN ALL DIRECTIONS

CUT

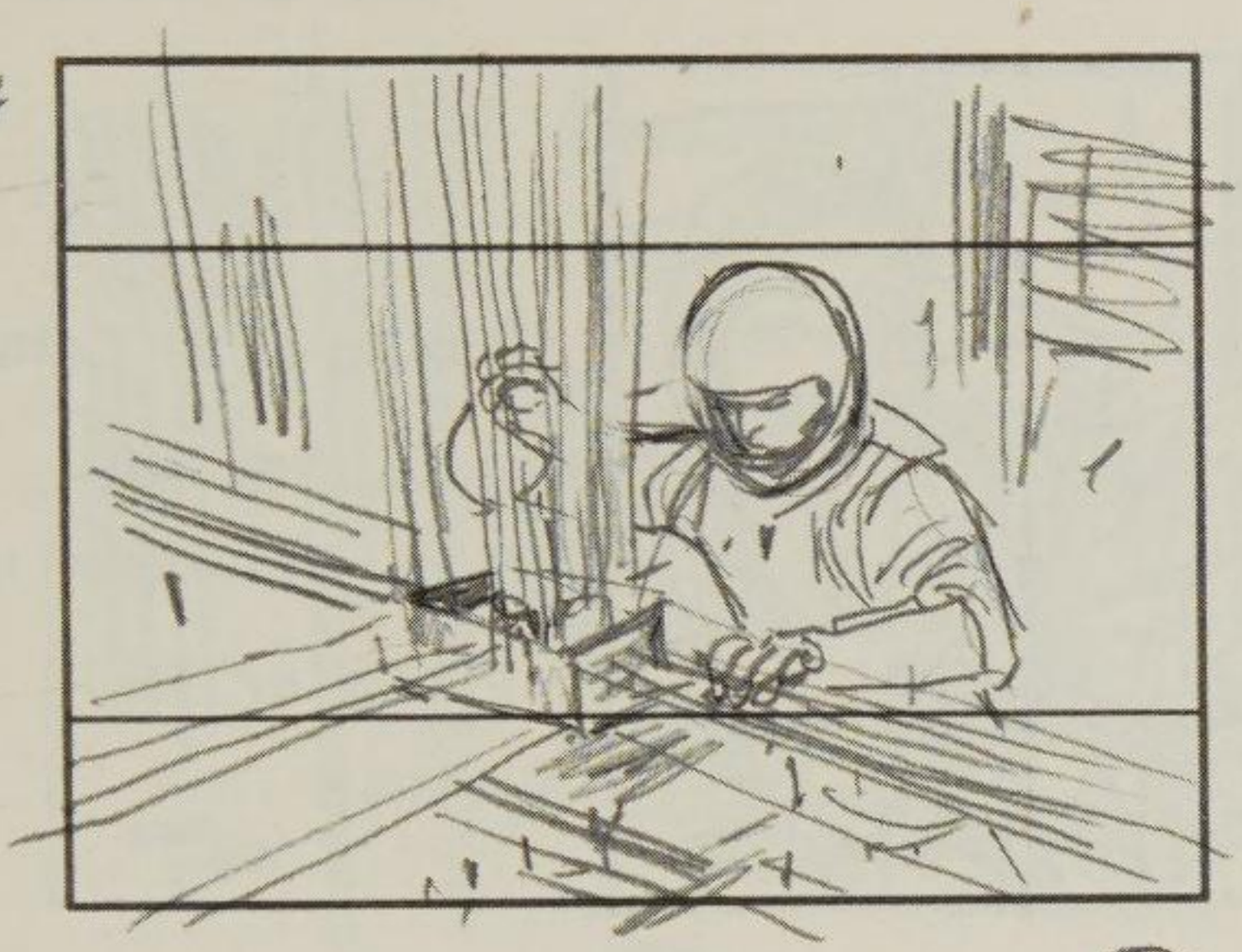
344-3

COOPER FINDS THE WATCH.

COOPER: "THE WATCH, THAT'S IT, SHE'LL COME BACK FOR IT."

CUT

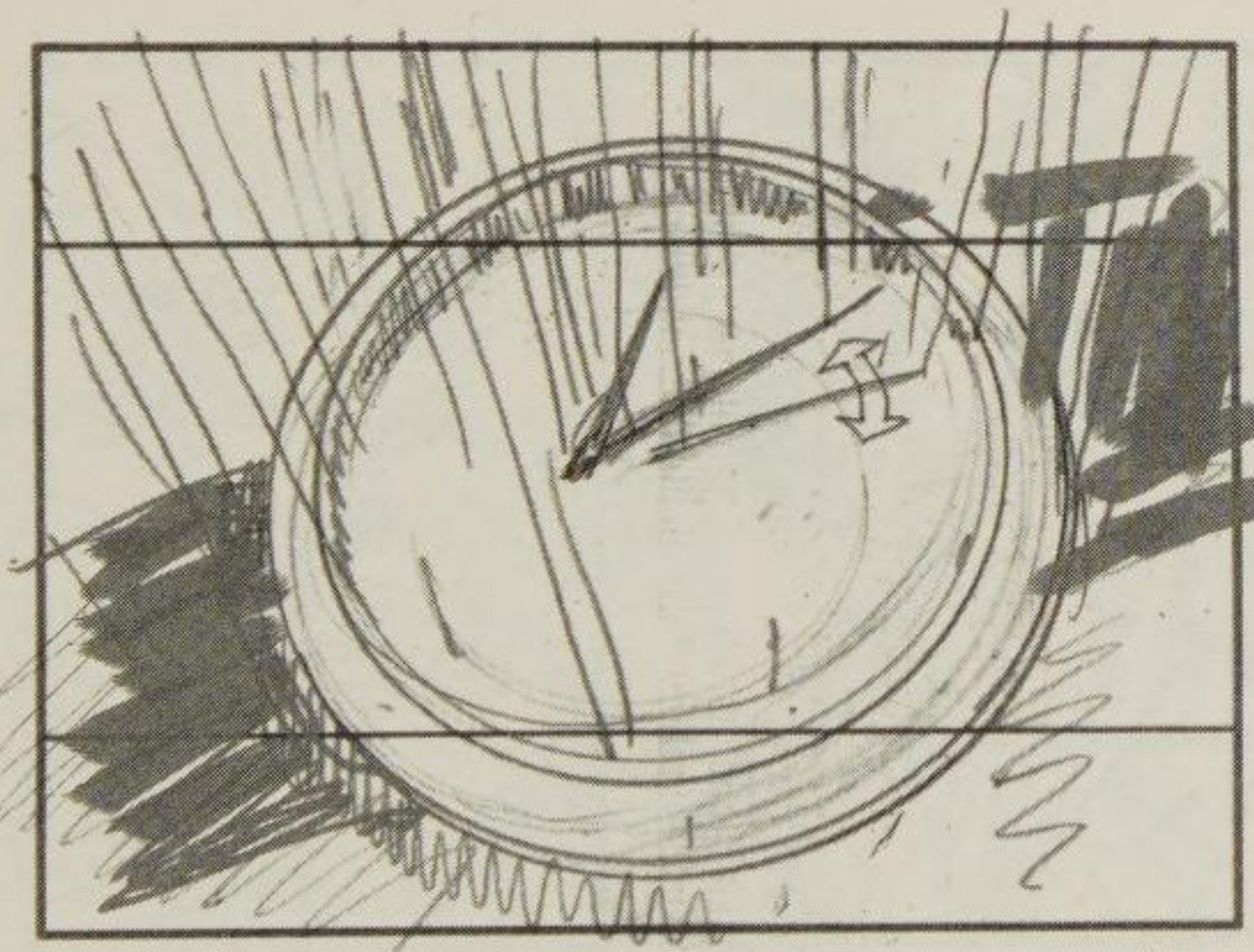
344-4



COOPER CAREFULLY MANIPULATES THE WORLD LINES OF THE WATCH ON EACH AXIS. LIKE PLUCKING STRINGS.

CUT

344-5



THE SECOND HAND IS FLICKING BACK AND FORTH.

CUT

SCENE #345

345-1

MURPH (40) COMES BACK TO THE BOX, REACHES IN, PICKS UP THE WATCH.

CUT

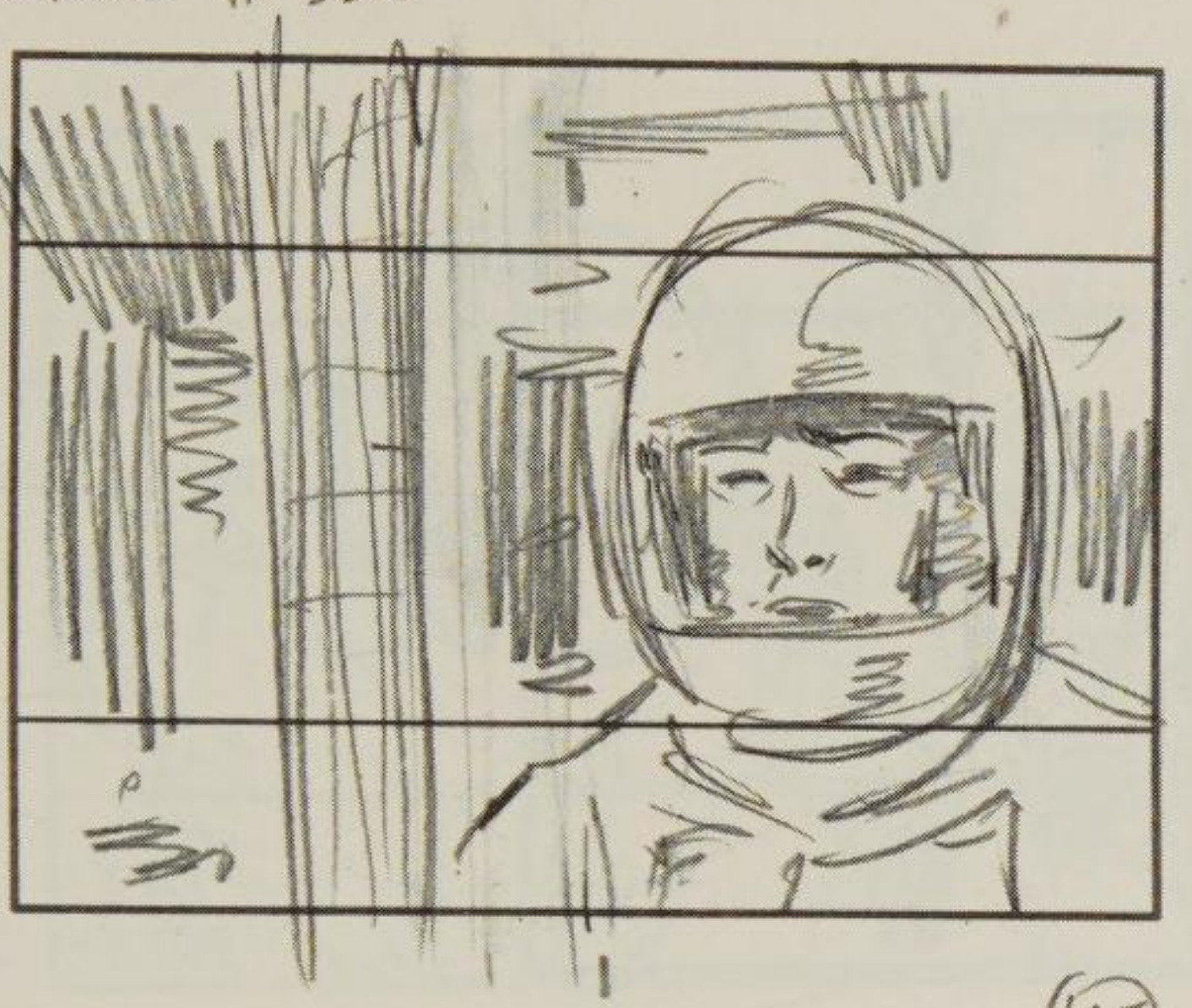
345-2

SHE STARES AT THE WATCH. WONDERING.

CUT

SCENE # 350

350-1



COOPER LOOKS AT THE WATCHES WORLDLINE.

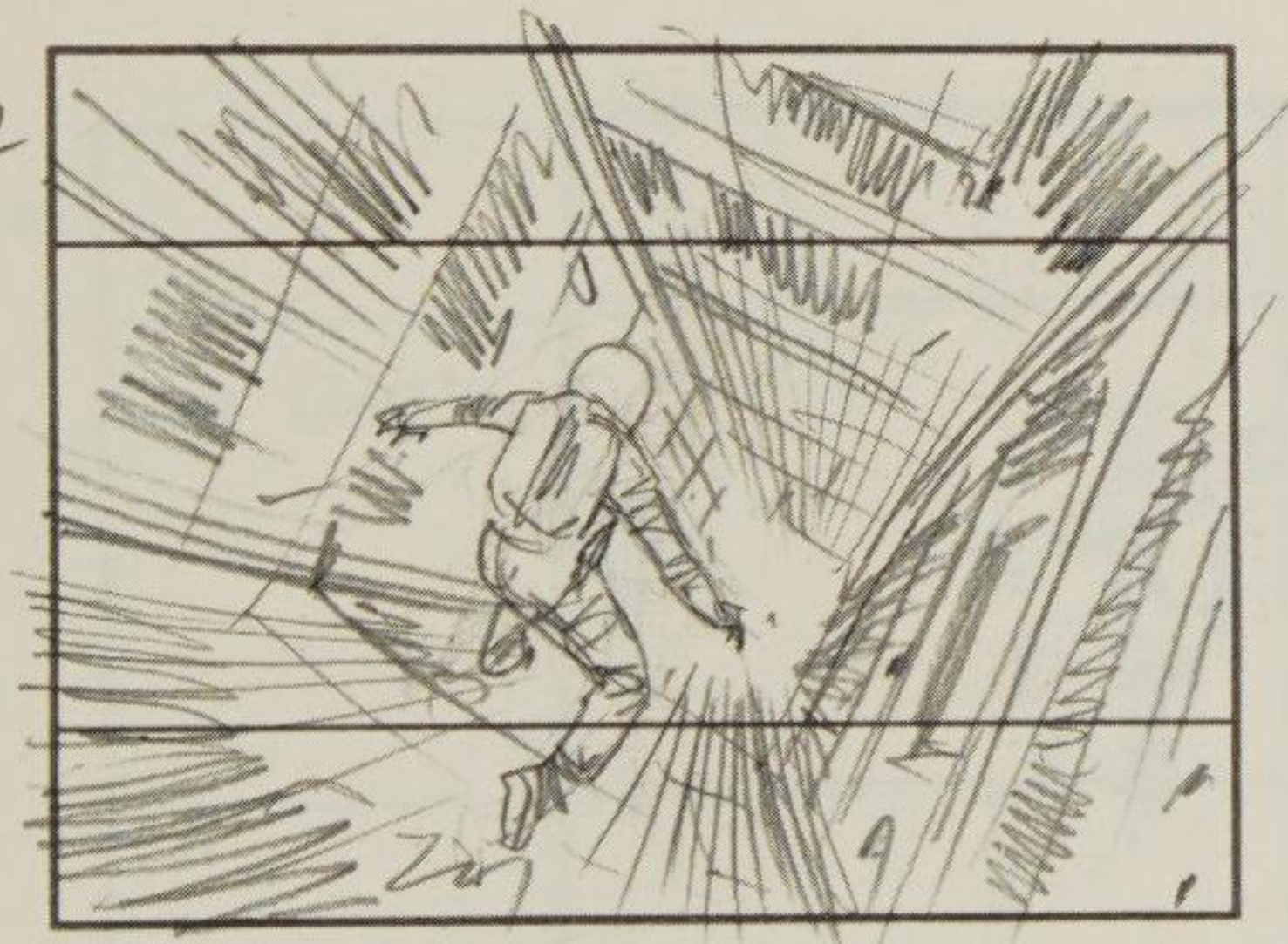
COOPER: "DID IT WORK?"

TARS: " I THINK IT MIGHT. HAVE."

COOPER: "WHY?"

TARS: "BECAUSE THE BULK BEINGS ARE CLOSING THE TESSARACT."

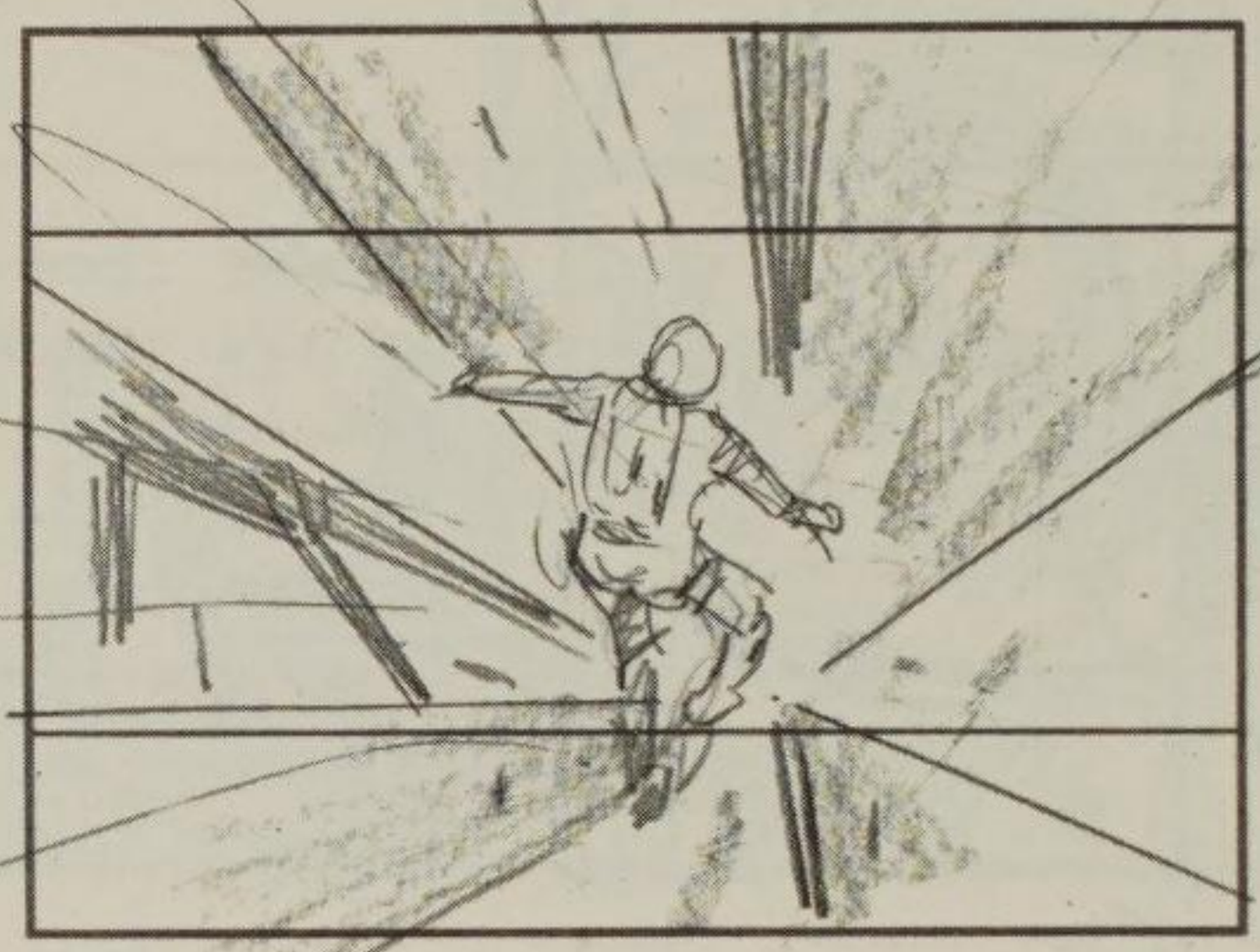
350-2



COOPER LOOKS OUT INTO THE DISTANCE, IT IS RAPIDLY APPROACHING

SHOT CONTD

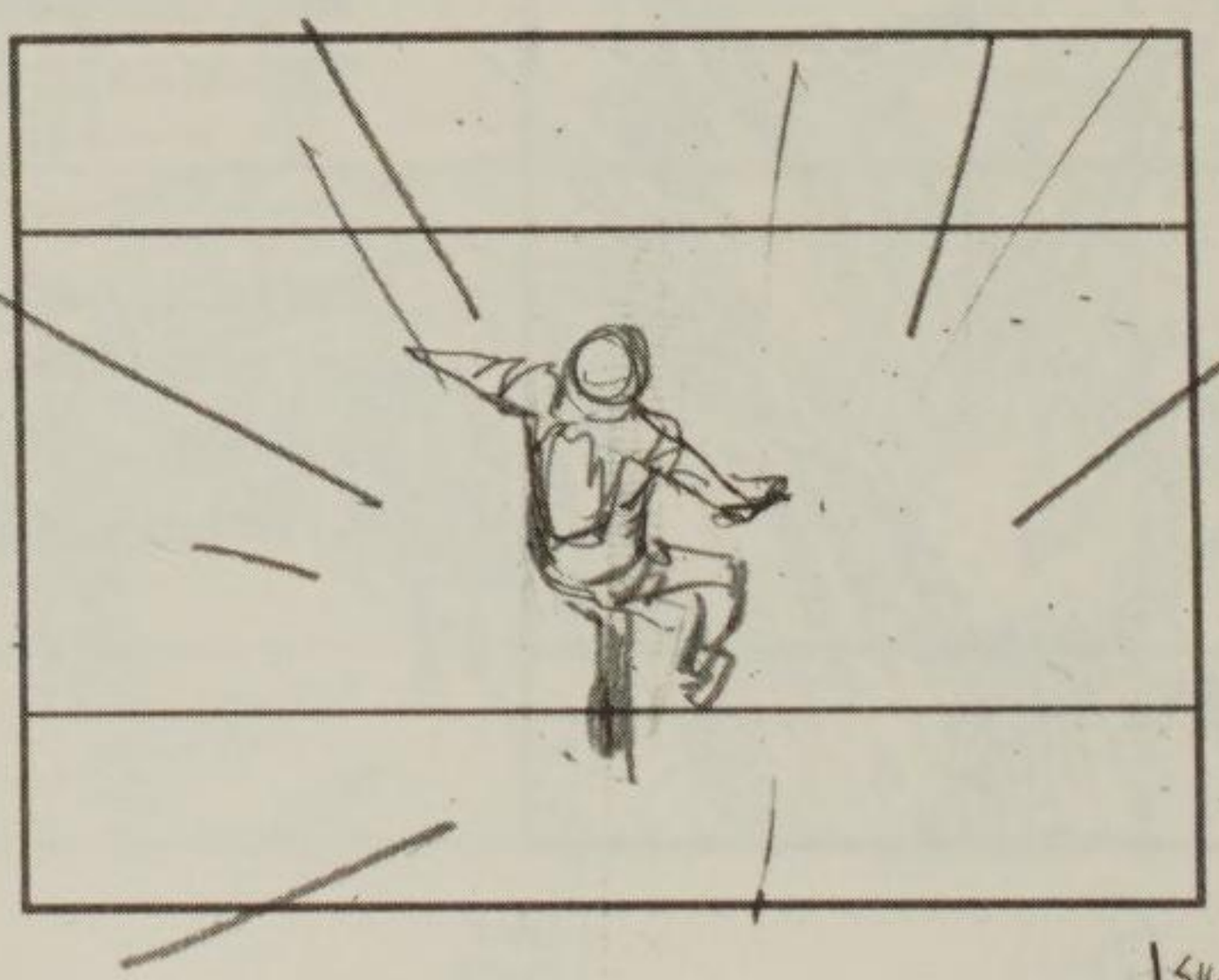
350-2B



WORLD LINES BECOMING WORLD SHEETS.

SHOT CONTD

350-2C



THEN BULK.

SHOT CONTD

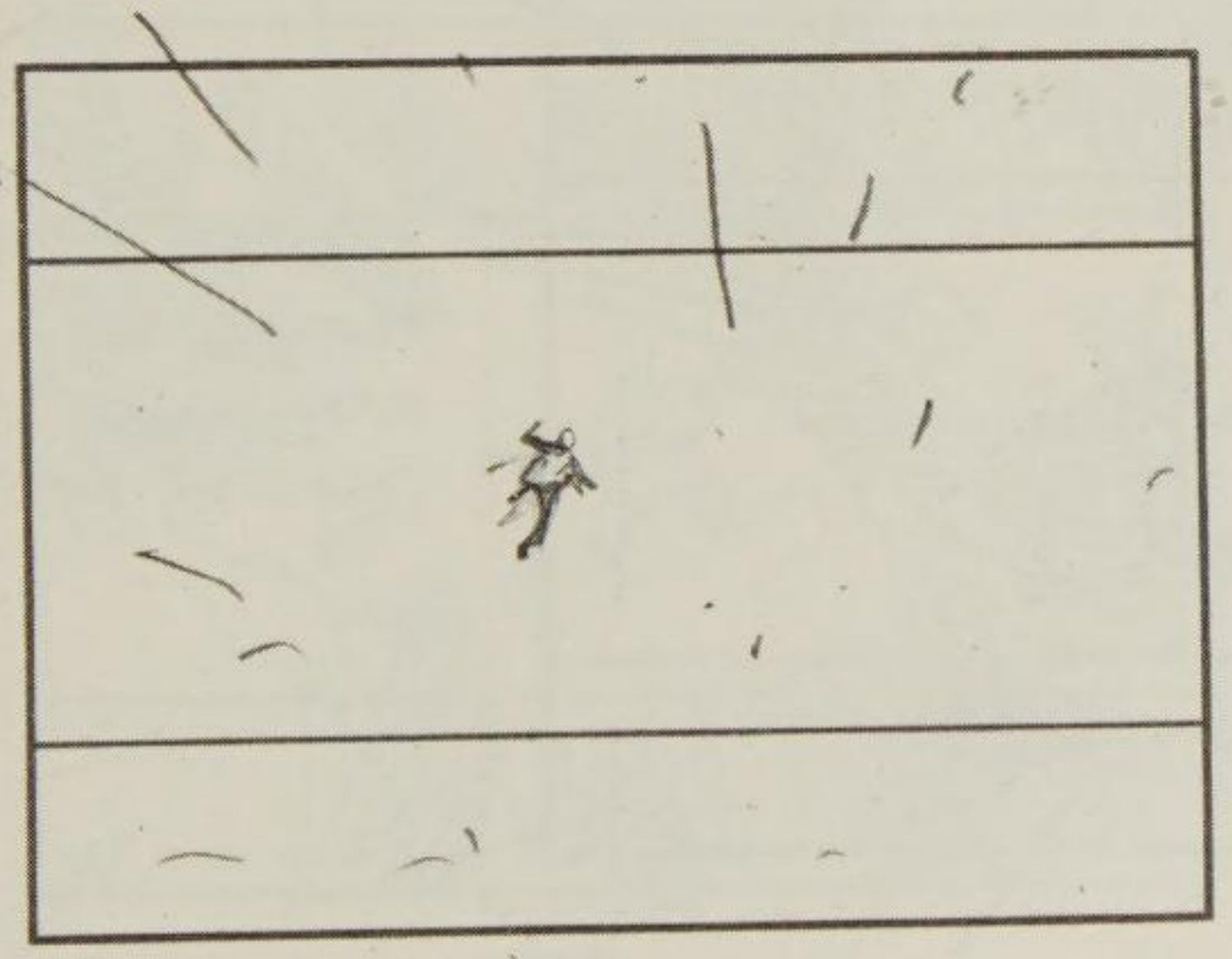
350-3

CUT

COOPER BRACES HIMSELF.

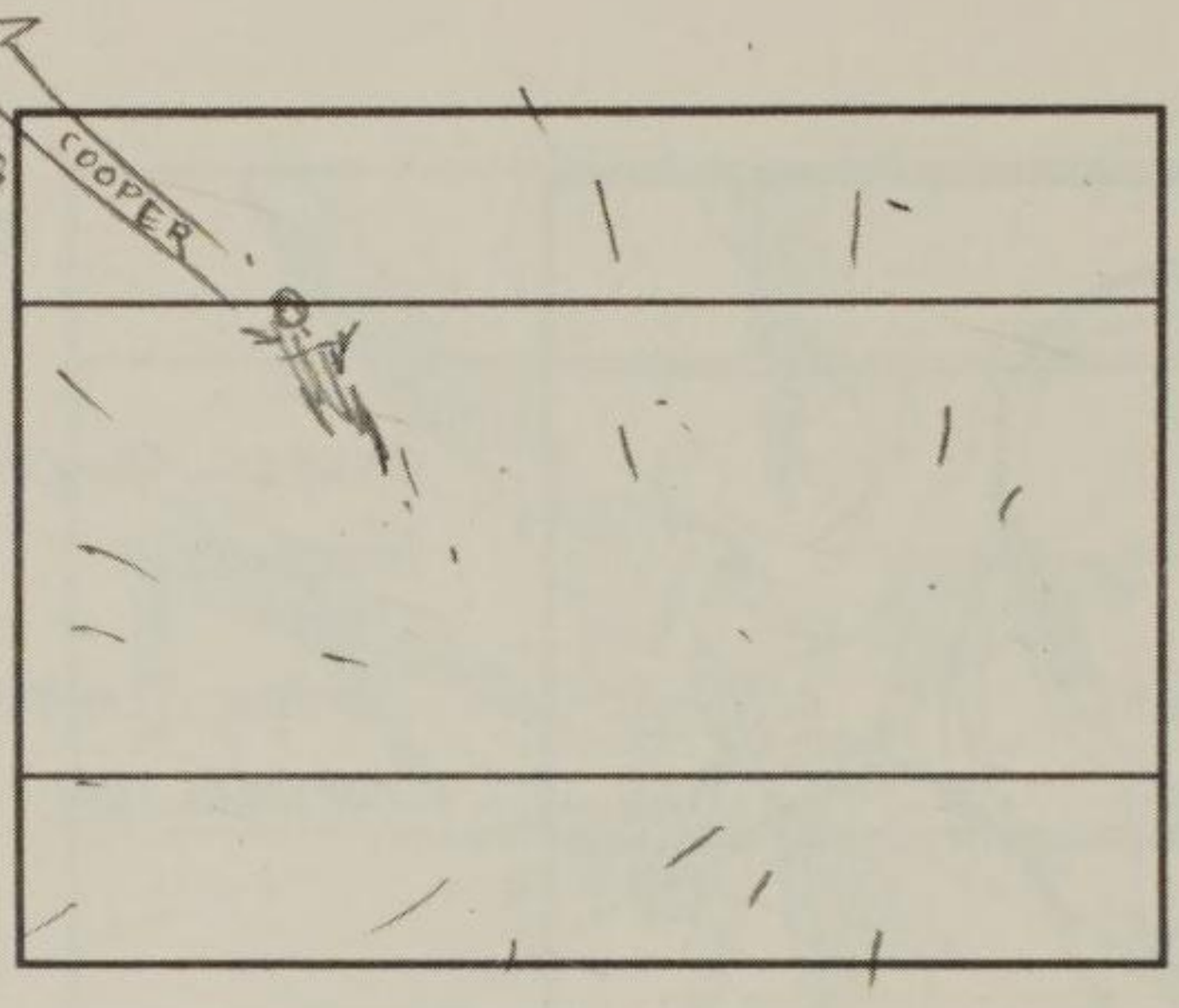
COOPER: "WHAT HAPPENS NOW?"

350-4A



SHOT CONTD

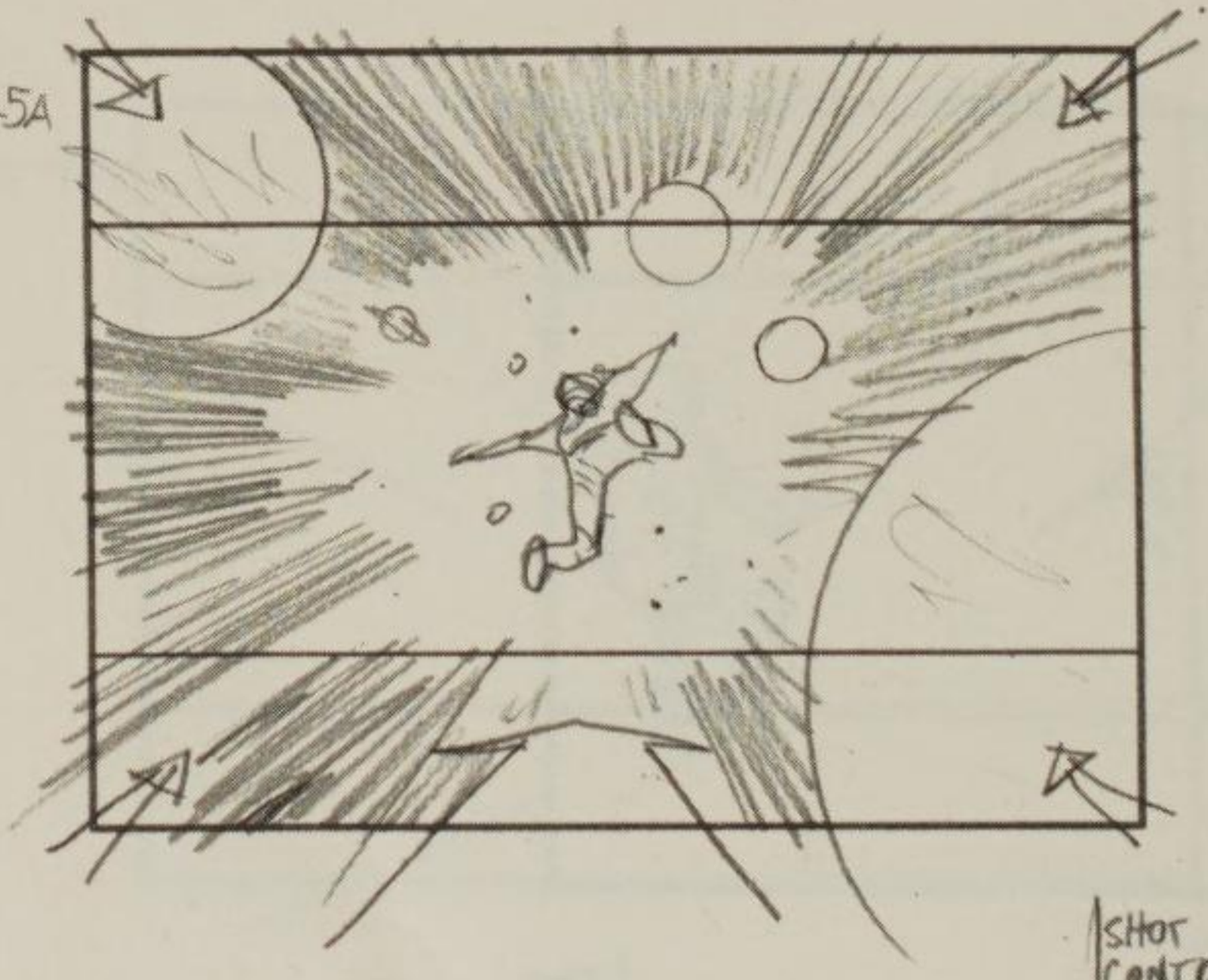
350-4B



BAM!
COOPER IS SWEPT UP IN THE EXPANSION LIKE A TINY LEAF ON A CHURNING WAVE.

UHT

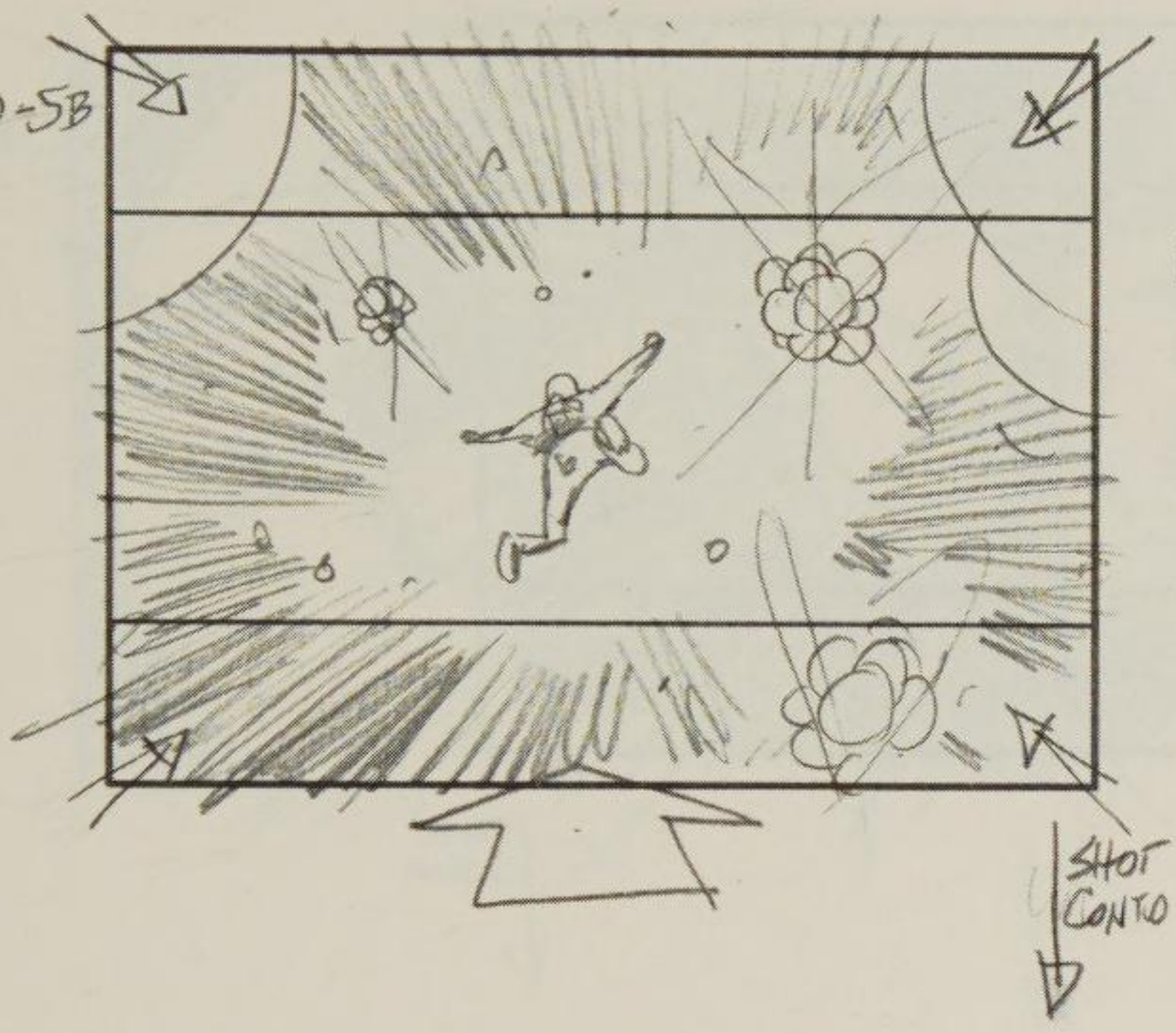
350-5A



COOPER FLIES THROUGH THE EXPANDING COSMOS, PAST

SHOT CONTD

350-5B



WHICH BECOME ATOMIC PARTICLES..

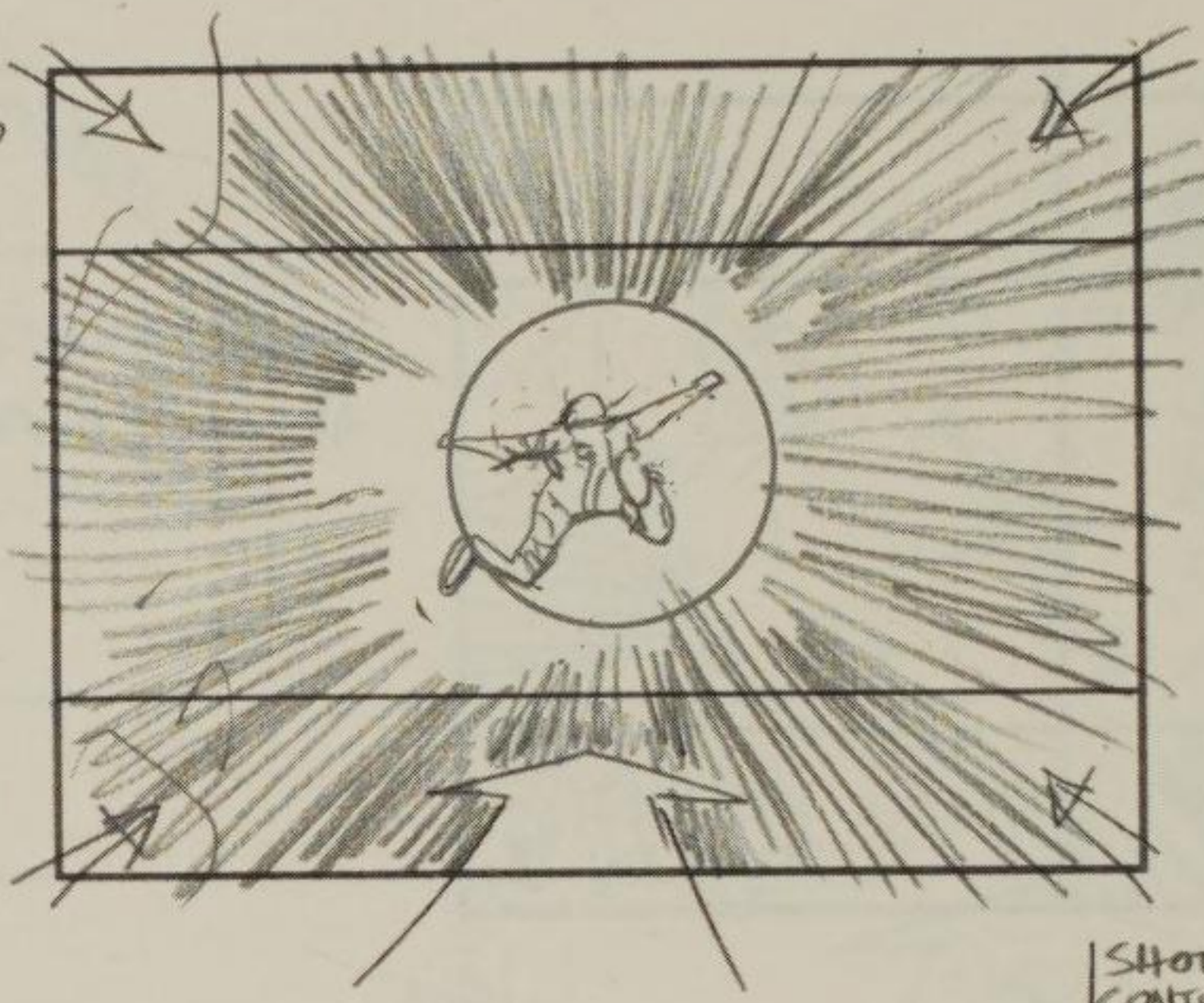
SHOT CONTO

350 5C

WHICH BECOME MATTER, BECOMING STARS..

SHOT CONTS

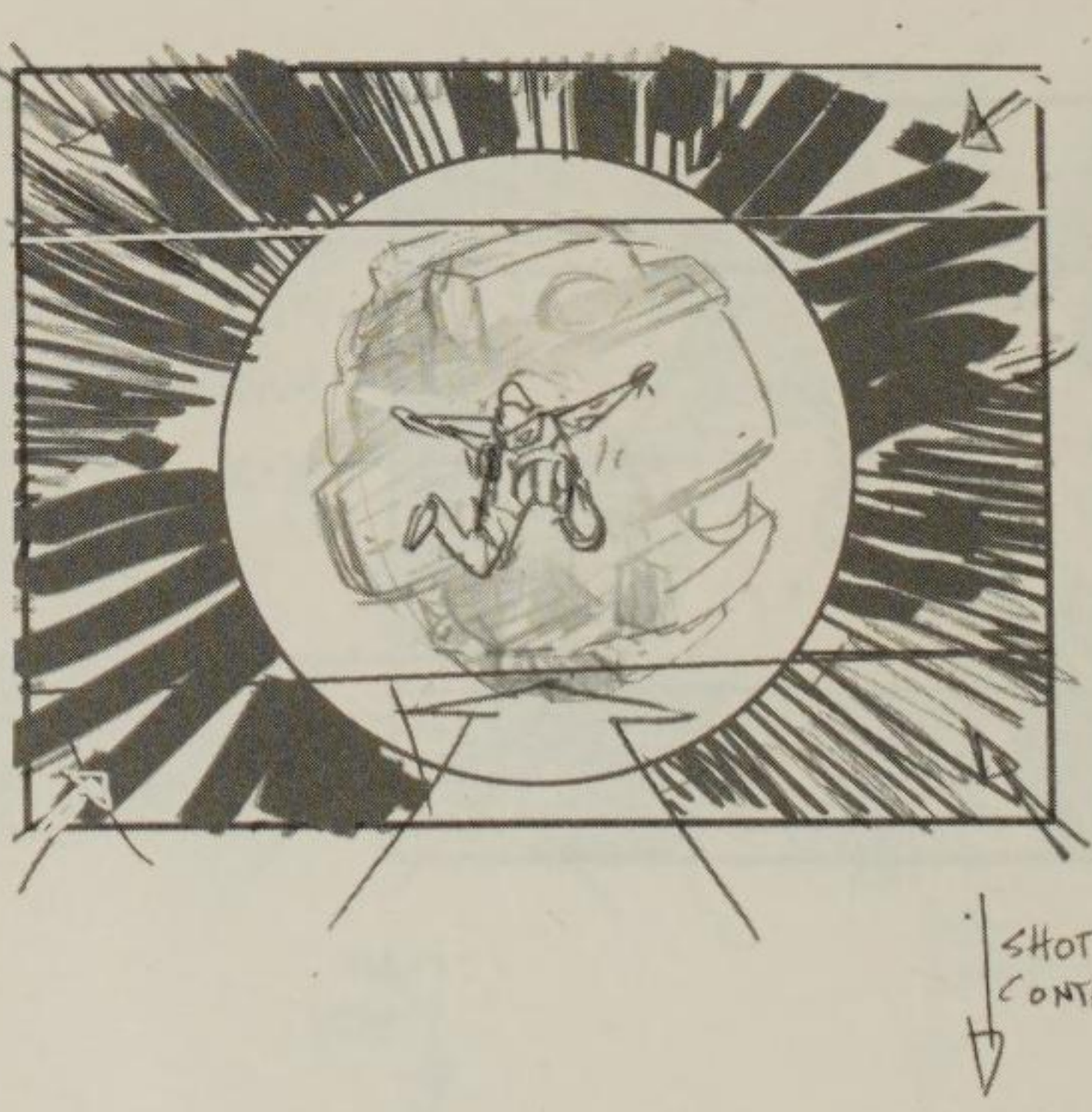
350-5D



TOWARD A LENS LIKE SPHERE...

SHOT CONTD

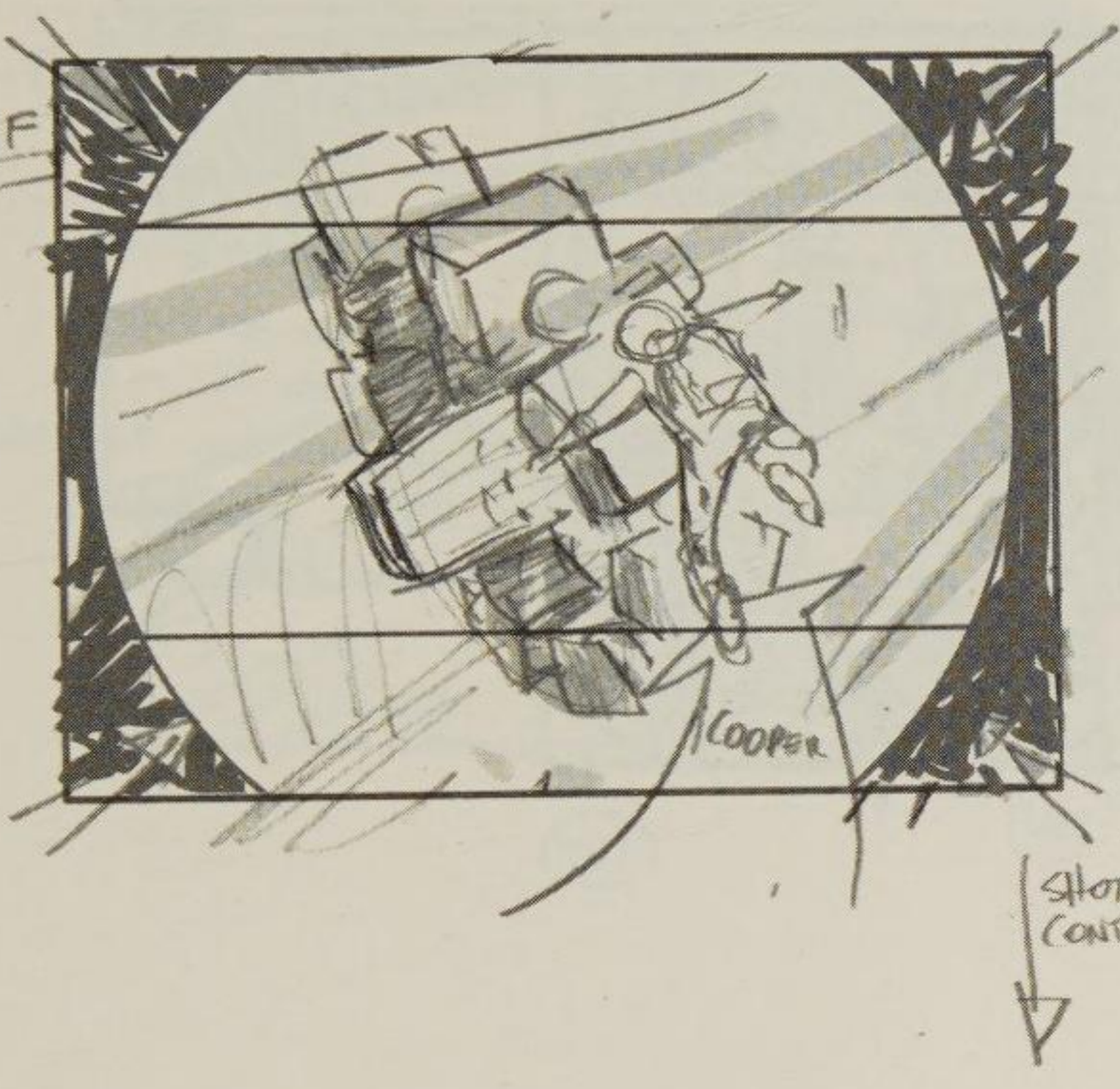
350-5E



AN IMAGE RESOLVES IN THE SPHERE...

SHOT CONTD

350-5F

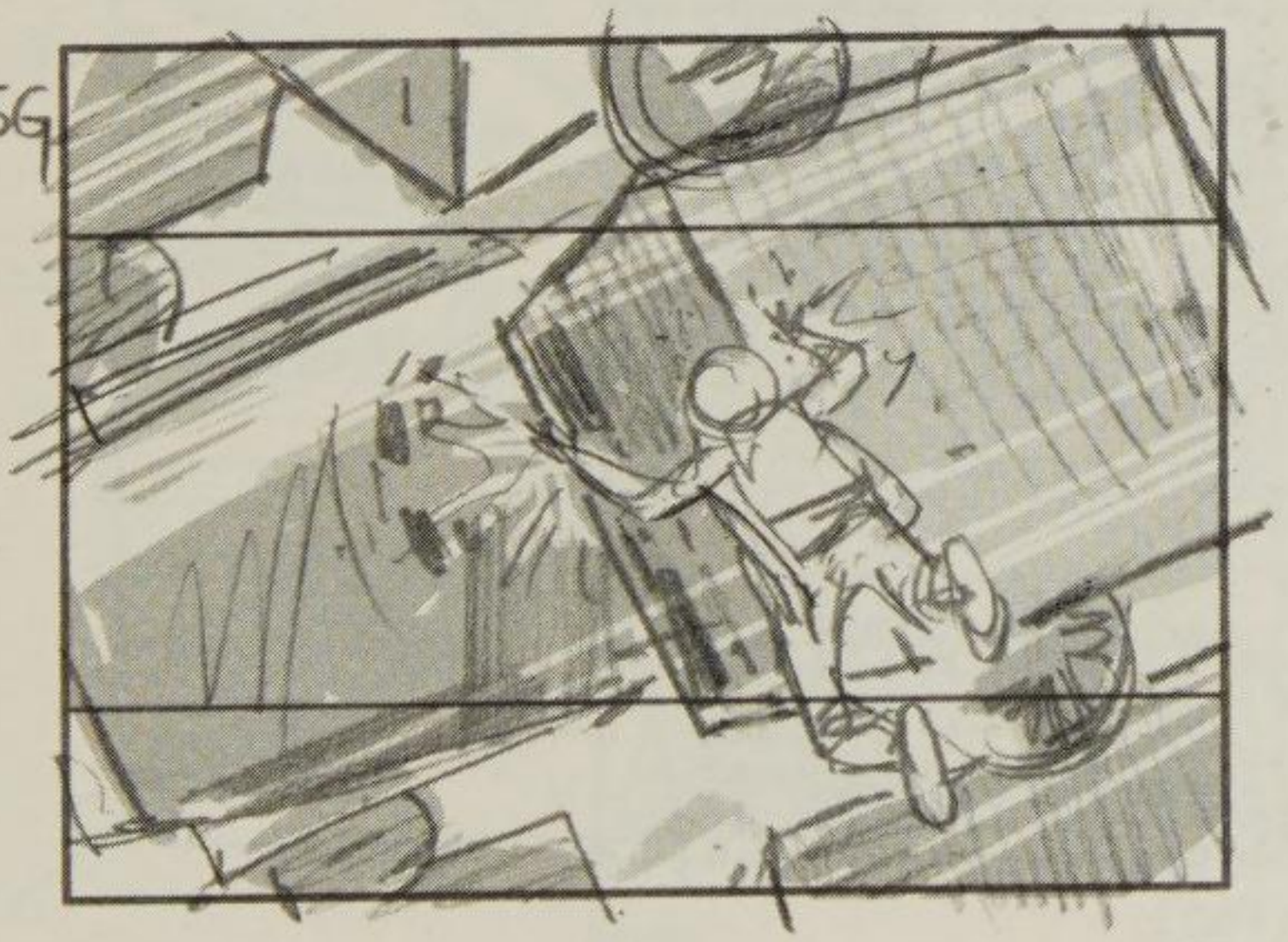


INSIDE IS THE OLD, UNDAMAGED ENDURANCE.

COOPER MOVES TOWARD THE ENDURANCE WHICH IS IN THE WORMHOLE HE APPROACHES THE BRANE.

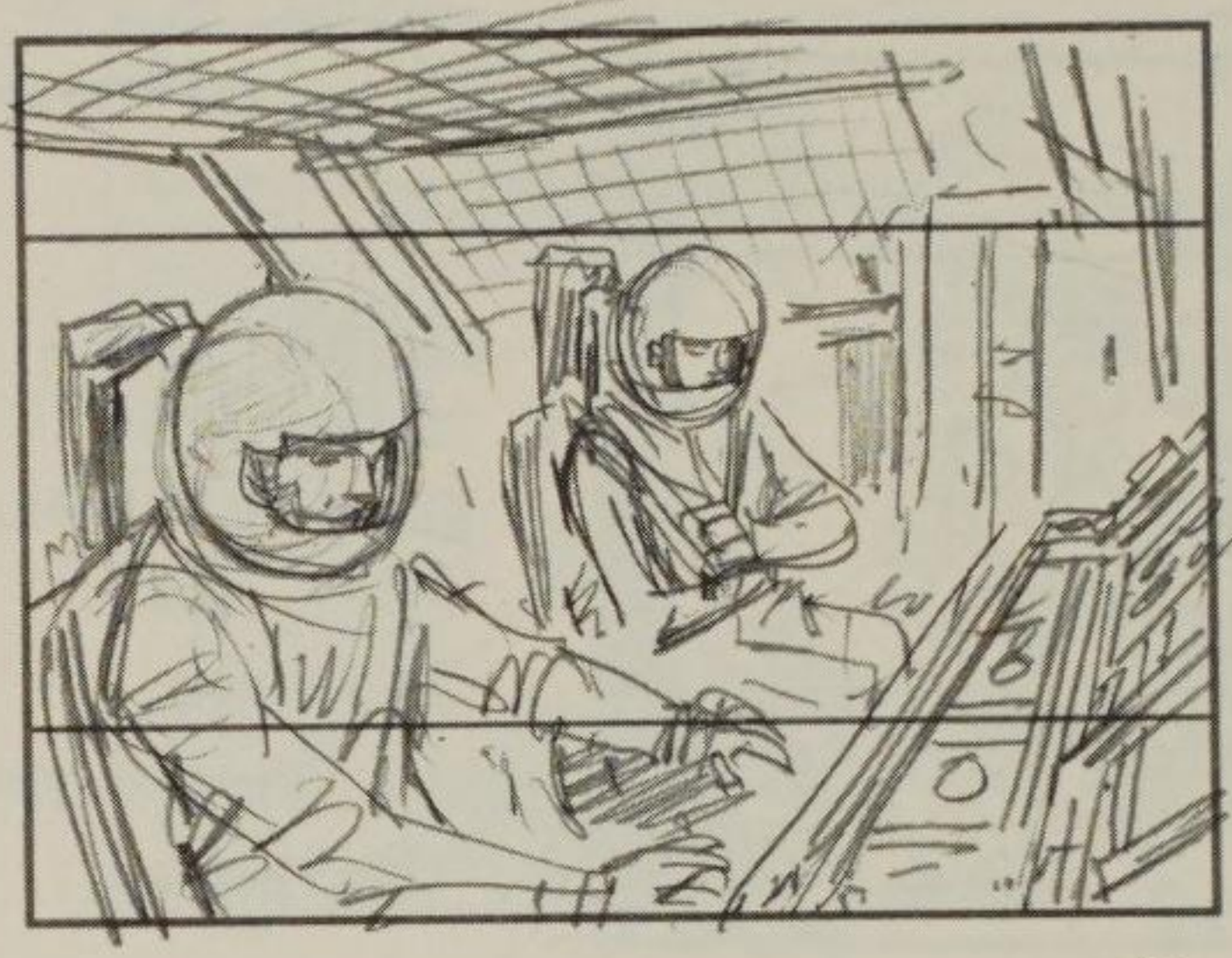
SLOT CONTD

350-5G



COOPER PRESSES UP AGAINST THE BRANE TOWARD

350-6



PAST DOYLE TO BRAND AS SHE STRAPS IN — TRAVELING THROUGH THE WORMHOLE FOR THE FIRST TIME.

CUT

350-7

COOPER REACHES FOR BRAND.

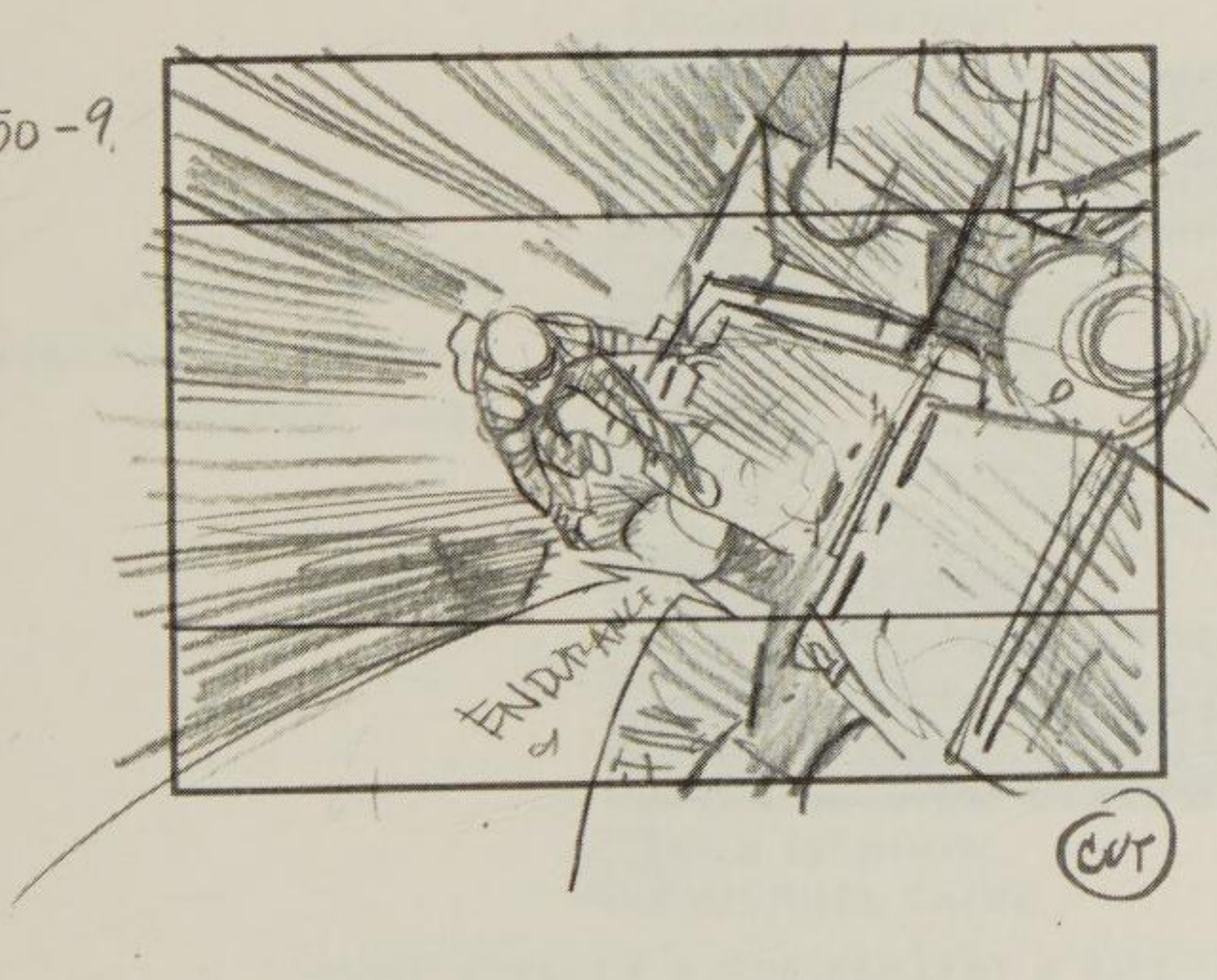
CUT

350-8

HER FINGERS DISTORT THE SPACE OF HIS FINGERS.

CUT

350-9



WHAM! SHE AND THE ENDURANCE ARE SWEPT AWAY...

CUT

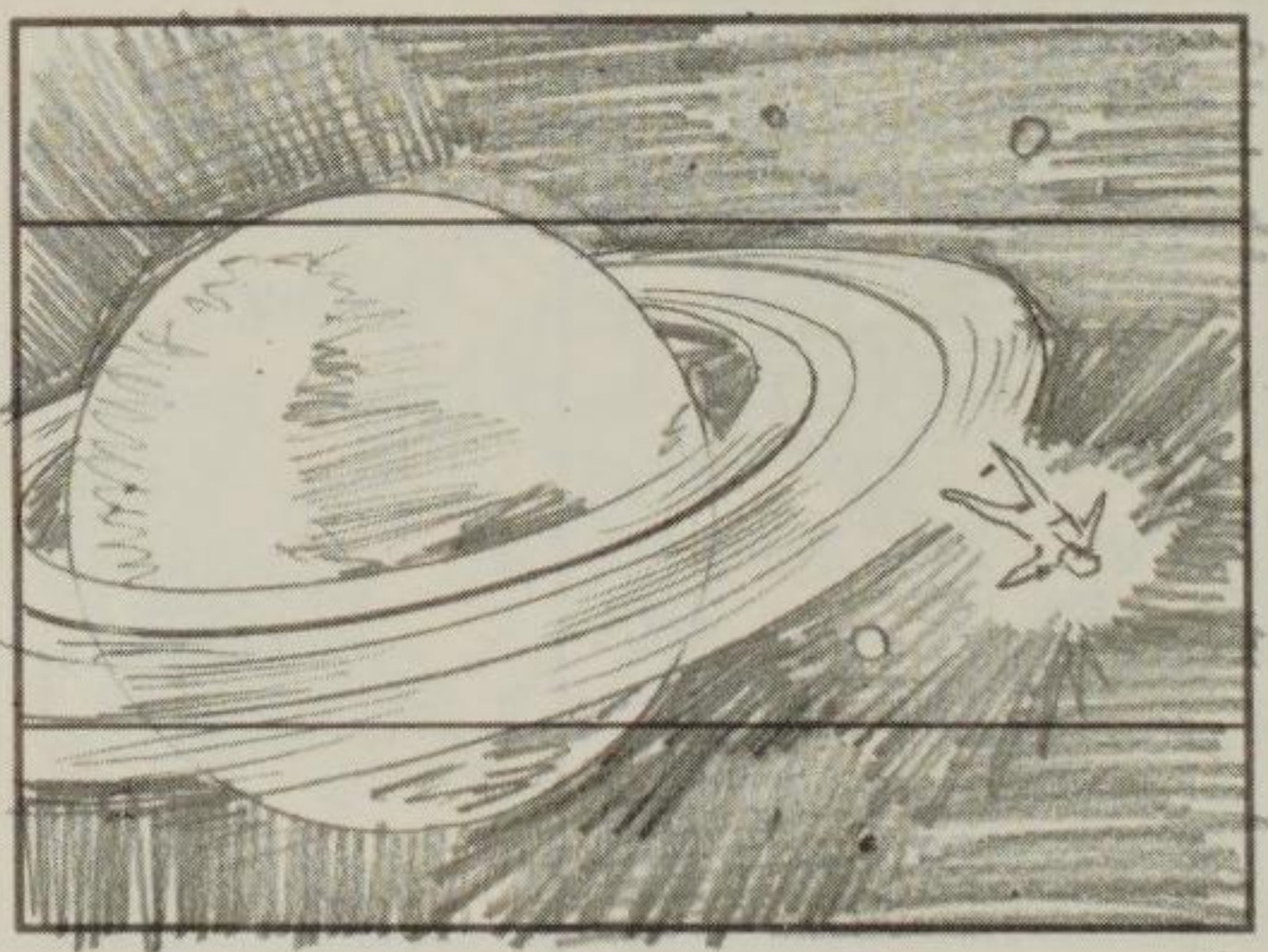
350-10

COOPER SCREAMS AS WE..

CUT

SCENE # 351

351-1



COOPER FLOATS, DEAD OR UNCONSCIOUS. NEAR SATURN.

CUT

A WARNER BROS. PICTURES
and
PARAMOUNT PICTURES
Presentation
In Association with LEGENDARY PICTURES
A SYNCOPY/LYNDA OBST PRODUCTIONS Production

A Film by
CHRISTOPHER NOLAN

INTERSTELLAR

Directed by
CHRISTOPHER NOLAN
Written by
JONATHAN NOLAN *and* CHRISTOPHER NOLAN
Produced by
EMMA THOMAS, p.g.a.
CHRISTOPHER NOLAN, p.g.a.
LYNDA OBST, p.g.a.
Executive Producers
JORDAN GOLDBERG, JAKE MYERS
KIP THORNE, THOMAS TULL
Director of Photography
HOYTE VAN HOYTEMA, F.S.F, N.S.C.
Production Designer
NATHAN CROWLEY
Edited by
LEE SMITH, A.C.E.
Music by
HANS ZIMMER
Visual Effects Supervisor
PAUL FRANKLIN
Costumes Designed by
MARY ZOPHRES
Casting by
JOHN PAPSIDERA, CSA

MATTHEW MCCONAUGHEY
ANNE HATHAWAY
JESSICA CHASTAIN
ELLEN BURSTYN
JOHN LITHGOW
and MICHAEL CAINE

CASEY AFFLECK • WES BENTLEY • BILL IRWIN
MACKENZIE FOY • TOPHER GRACE • DAVID GYASI

Unit Production Manager DANIEL M. STILLMAN
First Assistant Director NILO OTERO
Second Assistant Director BRANDON W. LAMBDIN

CAST
(in order of appearance)

Murph (older)	ELLEN BURSTYN
Cooper	MATTHEW McCONAUGHEY
Murph (10 Yrs.)	MACKENZIE FOY
Donald	JOHN LITHGOW
Tom (15 Yrs.)	TIMOTHÉE CHALAMET
School Principal	DAVID OYELOWO
Ms. Hanley	COLLETTE WOLFE
Boots	FRANCIS XAVIER McCARTHY
TARS	BILL IRWIN
Brand	ANNE HATHAWAY
Smith	ANDREW BORBA
Doyle	WES BENTLEY
Williams	WILLIAM DEVANE
Professor Brand	MICHAEL CAINE
Romilly	DAVID GYASI
CASE	JOSH STEWART
Tom	CASEY AFFLECK
Lois	LEAH CAIRNS
Murph	JESSICA CHASTAIN
Coop	LIAM DICKINSON
Getty	TOPHER GRACE
Mann	MATT DAMON
Girl on Truck	FLORA NOLAN
Boy on Truck	GRIFFEN FRASER
Doctor	JEFF HEPHNER
Nurse Practitioner	LENA GEORGAS
Administrator	ELYES GABEL
Nurse	BROOKE SMITH
Crew Chief	RUSS FEGA
Stunt Coordinator	GEORGE COTTLE

Stunts

DIZ SHARPE • MARK FICHERA • MICHAEL P. LI • KEVIN ABERCROMBIE
MARIE FINK • SEAN MORRISSEY • DAN BROWN • GREG HARRIS
MARK NORBY • STEVE DE CASTRO • TERRY JACKSON • AARON TONEY
EDWARD A. DURAN • JESS KING • FRANK TORRES • WADE EASTWOOD • ALICIA VELA-BAILEY

Special Effects Supervisor	SCOTT FISHER
Associate Editor	JOHN LEE
Post Production Supervisor	DAVID E. HALL
Visual Effects Producer	KEVIN ELAM
Sound Designer/Supervising Sound Editor	RICHARD KING
Re-Recording Mixers	GARY A. RIZZO
	GREGG LANDAKER
Production Controller	HELEN MEDRANO
Production Supervisor	MICHELLE BRATTSON MAJORS
Supervising Art Director	DEAN WOLCOTT
Script Supervisor	STEVEN R. GEHRKE
Chief Lighting Technician	HAROLD J. SKINNER
Key Grip	HERB AULT
IMAX Consultant	DAVID KEIGHLEY
Art Directors	JOSHUA LUSBY • ERIC DAVID SUNDAHL
Assistant Art Directors	JENNE LEE • TRAVIS WITKOWSKI

Art Directors JOSHUA LUSBY • ERIC DAVID SUNDAHL
Assistant Art Directors JENNE LEE • TRAVIS WITKOWSKI

Set Designers

NOELLE KING • SALLY THORNTON • ANDREW BIRDZELL • MARK HITCHLER
MARTHA JOHNSTON • PAUL SONSKI • ROBERT WOODRUFF

Graphic Designer PHILLIS LEHMER
Illustrator GABRIEL HARDMAN
Concept Artists STEVE BURG • ROMEK DELIMATA
NATHANIEL WEST
Lead Model Makers GREGORY JEIN • ADAM MULL
Clearance Coordinator KRYSTAL MacKNIGHT
Set Decorator GARY FETTIS
Leadman MARK WEISSENFLUH
Buyer HELEN KOZORA-TELL
On Set Dresser TOM CALLINICOS
Property Master RITCHIE KREMER
Assistant Property Master CURTIS CORBITT
Camera Operator SCOTT SAKAMOTO
First Assistant "A" Camera GREGORY IRWIN
Second Assistant "A" Camera TULIO DUENAS
First Assistant "B" Camera PHILIP SHANAHAN
Second Assistant "B" Camera DAN SCHROER
Loader JONATHAN CLARK
IMAX Camera Technician SCOTT C. SMITH
Aerial Director of Photography HANS BJERNO
Pilots CRAIG HOSKING • DAVID PARIS
Still Photographer MELINDA SUE GORDON
Production Sound Mixer MARK WEINGARTEN
Boom Operator MIKE PRIMMER
Sound Utility DAVID FISKE RAYMOND
Key Video Assist/Computer Video Supervisor RICK WHITFIELD
Computer Engineer VINCE PARKER
24 Frame Playback CHRIS HILL
Graphics Supervisor CHRIS KIEFFER
Graphics COPLIN LeBLEU
Production Accountants NOLAN MEDRANO • ANTHEA STRANGIS

Assistant Accountants

PAM DES VIGNE • EDWARD PANNOZZO • JILL HAHN • HELLEN MARIN
LINDA GRIFFIS • RICHARD S. WILSON • LISA M. KISNER

Production Coordinator KARLA TORRES
Assistant Production Coordinator MARJORIE RUDICK
Production Secretary LANCE MALBON
Travel Coordinator KAREN RAMIREZ
Second Second Assistant Director GREGORY PAWLIK
Additional Second Assistant Directors JASON KEMP • DILLON NEAMAN

Set Production Assistants

OLIVIA McCALLUM • SPENCER TAYLOR • LINDSEY FREDIEU
GEORGE WILLIAMS, III • KATE HENNESSY • KELLY MITCHELL

Production Assistants

CHRIS RABY • BRANDON STEWART • FRANK REINA • EMILY HOANG

Assistants to Mr. Nolan & Ms. Thomas ANDY THOMPSON • HILLARY CUNIN
Make-up Department Head LUISA ABEL
Key Make-up Artist JAY WEJEBE
Make-up Artist/Prosthetics KENTARO YANO
Hair Department Head PATRICIA DEHANEY
Key Hair Stylist JOSE L. ZAMORA
Costume Supervisor LYNDA FOOTE
Key Costumers LEIGH BELL • ROBIN BORMAN-WIZAN
STACIA LANG • LINDA BENAVENTE-NOTARC
Key Set Costumers TOM CUMMINS • KELLY PORTER
Set Costumer MARK AVERY

Costumers
LAUREN PRATTO • MAUREEN O'HERON • LAURA WONG
MARIA SUNDEEN • SOPHIA CORONADO • LETICIA SANDOVAL

Ager/Dyer ROB PHILLIPS
Suit Technicians JAMES SCHEXNAYDRE • GREG FINNIN
DOMINICK DeRASMO
Location Manager MANDI DILLIN

Assistant Location Managers
MICHAEL GLASER • KEOMANEE VILAYTHONG • JUSTIN HARROLD
JORGE LUIS ALVAREZ • MANNY PADILLA • LORI RUSSELL

Assistant Chief Lighting Technician CLIVE RICHARDS
Rigging Gaffer JOHN MANOCCHIA
Rigging Best Boy ANTHONY OFRIA
Best Boy Grip SHANNON DEATS
Dolly Grips RYAN MONRO • PETER CLEMENCE
Rigging Key Grip OSCAR GOMEZ
Rigging Best Boy DUSTIN AULT
Special Effects Technical Consultant TOM FISHER

Special Effects Foremen
MARIO VANILLO • RONALD GOLDSTEIN • CLARK TEMPLEMAN • MATTHEW DOWNEY
ROLAND LOEW • KIRK BARTON • JAMES ROLLINS • JOHN DOWNEY • JOSEPH E. JUDD

Special Effects Technicians
TERRY HAMBLETON • ROBIN REILLY • RYAN ARNDT • MICHAEL RIFKIN
ARTHUR CLEVER • FRANCIS J. AYRE, JR. • RONALD EPSTEIN • SCOTT ROARK
DARREN McCORMICK • NEAL GARLAND • MARK STANTON • ROBERT SLATER

First Assistant Editors ERIC A. LEWY • LAURA RINDNER
Assistant Editors DONALD LIKOVICH • WILLIAM FLETCHER
PAULA SUHY • JACKSON YU
Post Production Coordinator ADAM COLE
Post Production Assistants BOBBIE SHAY • GABRIEL DIAZ • JEREMY NAIL
First Assistant Sound Editors ANDREW BOCK • LINDA YEANEY
Dialogue Editor HUGO WENG
ADR/Dialogue Editor R. J. KIZER
Sound Effects Editors MICHAEL W. MITCHELL • JEFF SAWYER
Additional Sound Design KEN J. JOHNSON • AARON GLASCOCK
Sound Effects Recording Mixers JOHN FASAL • ERIC POTTER
Additional Re-Recording Mixer MICHAEL BABCOCK
Foley Supervisor CHRISTOPHER FLICK
Foley Editors MICHAEL DRESSEL • SCOTT CURTIS
Foley Artists JOHN ROESCH • ALYSON DEE MOORE
Foley Mixers MARYJO LANG • KYLE ROCHIN
ADR Mixer THOMAS J. O'CONNELL
Mix Technician RYAN MURPHY
Mix Stage Engineer TONY PILKINGTON
Supervising Music Editor ALEX GIBSON
Music Editor RYAN RUBIN
Music Production Services STEVEN KOFSKY
Sequencer Programming ANDREW KAWCZYNSKI • STEVE MAZZARO
Technical Score Engineer CHUCK CHOI
Digital Instrument Design MARK WHERRY
Supervising Orchestrators BRUCE FOWLER • WALT FOWLER
Orchestra Conducted by GAVIN GREENAWAY • RICHARD HARVEY
Organ Soloist ROGER SAYER
Violin Soloist ANN MARIE SIMPSON
Steel Guitar Soloist CHAS SMITH
Tuned Percussion Soloist FRANK RICOTTI
Orchestra Leader THOMAS BOWES
Score Recorded at LYNDHURST HALL, AIR STUDIOS
TEMPLE CHURCH
Score Recorded and Mixed by ALAN MEYERSON
Score Recorded by GEOFF FOSTER
Assistant Engineer JOHN WITT CHAPMAN
Supervising Score Coordinator SHALINI SINGH

Supervising Score Coordinator SHALINI SINGH
Score Coordinators CYNTHIA PARK • CZARINA RUSSELL
Visual Effects Editors STEVE MILLER • TOM BARRETT
Visual Effects Assistant Editors SCOTT WESLEY ROSS • CHRISTY RICHMOND
Visual Effects Production Supervisors CATHERINE LIU • ELAINE ESSEX THOMPSON
Visual Effects Coordinators TYLER OTT • KATIE STETSON
Visual Effects Data Wrangler JOE WEHMEYER
Visual Effects Production Assistant TIEN NGUYEN
Construction Coordinator BRIAN WALKER
Construction Foremen WILLIAM DALY, III • DARREL D. BRICKER
Head Sculptor GENE COOPER
Paint Supervisor LARRY CLARK
Transportation Coordinator DENNY CAIRA
Transportation Captain ROB MORTON
Set Medic KEVIN CANAMAR
Technical Consultant MARSHA IVINS
Head Greensman STEVE HANKS
Head Plasterer JEFF HOUSE
Welding Foreman STEVE SALAZAR
Casting Associate DEANNA BRIGIDI-STEWART
Casting Assistant SOPHIE RAGIR
Catering CHEF ROBERT CATEI
Craft Service LAURA BAGANO

ALBERTA UNIT

Unit Production Manager CASEY GRANT
Art Directors KENDELLE ELLIOTT • GARY KOSKO
: Department Coordinator JOEL TOBMAN
Art Department Trainee CRAIG STEPHENS
Property Master KEN WILLS
Assistant Property Master KELLY WILLS
irst Assistant "B" Camera DOUG LAVENDER
ɔnd Assistant "B" Camera JEFF SAYLE
Loader ADRIENNE WYSE
Post Production Assistant KATRINA CARRASCO
Set Decorator PAUL HEALY
On Set Dresser STEVEN KAJORINNE
Set Dressers DREW BAKGAARD
JACK CROWELLS
Still Photographer MICHELLE FAYE
Video Technician JOHN SANDERSON
Production Sound Mixer DREW KUNIN
Boom Operator MURRAY FORWARD
Production Accountant CHRISTIAN FELDHAUS
Assistant Accountants
JENNIFER OMOTH • STEFANI ROCKWELL • BRENDA McCLELLAN • VICKI PLATERO
Production Coordinators JILL CHRISTENSEN • KIM GODDARD-RAINS
Assistant Production Coordinators KAARI M. AUTRY • STACEY DOUGLAS
Second Assistant Director GARY HAWES
Third Assistant Director MEGAN SHANK
Set Production Assistants GIANNA ISABELLA • SCOTT SIKMA
Production Assistants
EVAN GODFREY • SARAH JANE TROHIMCHUK • MARK LAWS • STEPHEN KIEVIT • ASHLEY MacMILLAI
Costume Supervisor HEATHER MOORE
Set Costumers MARY HYDE-KERR • SHARON TEMPLEMAN
Key Hair JOHN ISAACS
Hair Stylist DEBORAH KLIEWER
Make-up Artist PEARL LOUIE
Location Manager BRUCE BROWNSTEIN
Chief Lighting Technician MARTIN KEOUGH
Rigging Gaffer SEAN OXENBURY
Key Grip JOHN KUCHERA
Best Boy Grip KENT OGILVIE
Assistant Location Manager MATT PALMER
Assistant Chief Lighting Technician COLIN ALLEN
Rigging Best Boy KURT ZELMER
Dolly Grip "B" Cam TIMOTHY MILLIGAN
Key Rigging Grip ROSS LONG
Best Boy Rigging Grip IVAN HAWKES
Special Effects Coordinator JAMES PARADIS
Special Effects
TODD BILAWCHUK • JEFF BUTTERWORTH • STEW DePASS • DON DOLAN • RODNEY DOLAN
KURT JACKSON • AMANDA PALLER • GARY PALLER • DOM SMART
Construction Coordinator CRAIG HENDERSON
Construction Foremen JIMMY BRUDER • CHARLIE CAMPBELL
GARY PATT
Lead Carpenters PIERRE BARTLETTE • BARRY CAMERON
Lead Painter RALPH SARABIA
Paint Foremen JOSE OLIVA • AARON McCULLOUGH

On Set Painter DAVID CLARK
Greens Supervisor DAN ONDREJKO
ansportation Coordinator GRANT McPHEE
Transportation Captain TYLER MILLER
Medic AVALINE ADSHEAD

Plaster Foreman JAMES DENTON
Lead Greens CORAL TILBURY-DAMBRA
On Set Greens CHERYL ALLSEN
Stunt Coordinator LAURA LEE CONNERY
Catering KEITH CHURCH

ICELAND UNIT

Production Services SAGAFILM PRODUCTIONS
Line Producer ARNI BJORN HELGASON
Unit Production Manager BIRNA PAULINA EINARSDOTTIR
Art Director EDDI KETILSSON
Assistant Prop Master OLAFUR JONASSON
Production Accountant GENE STRANGE
Assistant Production Accountant LENA SCHMIGALLA
Production Supervisor DEB SCHWAB
Production Coordinator INGA BJORK SOLNES
Assistant Production Coordinators MO STEMEN • GUDLAUG O. THORISDOTTIR

Production Assistants

FINNUR THOR KARLSSON • HEIDRUN T. HARALDSDOTTIR • SIGRIDUR SIGGA MARROW

Second Second Assistant Director VALGEIR GUNNLAUGSSON

Set Production Assistants

JANA MARIA GUDMUNDSDOTTIR • THORUNN GUDLAUGSDOTTIR • HREFNA HAGALIN

Gaffer NILS WALLIN
Key Grip ATLI THOR THORGEIRSSON
Special Effects Foremen GUNNAR KVARAN • R.J. HOHMAN
Special Effects Technicians JON ANDRI GUDMUNDSSON • DAVID GEIR JONS
Location Manager FRIDRIK ASMUNDSSON
Assistant Location Manager SILJA HAUKSDOTTIR
ansportation Coordinator STEINARR LOGI NESHEIM
Transportation Captain EINAR G. EINARSSO
Catering GUDMUNDUR KOKKUR • ERLINGUR ORN KARLS
Medic JOHANNES ANDRI KJARTANSSON

Visual Effects by DOUBLE NEGATIVE LTD.

Visual Effects Supervisor ANDREW LOCKLEY
CG Supervisors EUGÉNIE VON TUNZELMANN • DAN NEAL
Compositing Supervisor JULIA REINHARD NENDICK
Previsualization Supervisor FARAZ HAMEED
Animation Supervisor DAVID LOWRY
CG Effects Supervisor NICHOLAS NEW
Matchmove Supervisors CHRIS COOPER • SIMON PYNN
CG Lighting Supervisor LAURENT HAMERY
Software Development Supervisor OLIVER JAMES
Visual Effects Editors CRYSTAL HADCROFT • SIMON J WILLIAMS
Visual Effects Digital Color Timers GARRY MADDISON • SCOTT ANDERSON
Production Supervisor ALLISON GARDNER

Line Producers

GRAEME PUTTOCK HARRISON GOLDSTEIN JENNY BASEN

Visual Effects Coordinators

ENG SZE JIA GRETEL NG KIRSTY DAVIES-BHAKAR
LINDA BARSOTTI MARILUZ NOTO MAXIMILIAN McNAIR MacEWAN
MONICA ØSTBØ ØSTGÅRD MONIFA ANDREW TIMOTHY TRIMMINGS

Compositing Sequence Supervisors

GRAHAM PAGE ISAAC LAYISH RAPHAEL HAMM
SEBASTIAN VON OVERHEIDT TRISTAN MYLES

CG Sequence Supervisors

BRUNO BARON CHANTELLE WILLIAMS FABIO ZANGLA
SETH DUBIENIEC TOM BRACHT

Lead Digital Artists

ALAN STUCCHI ELHAM BINSENIN NATHAN GARDNER
OLIVER ATHERTON
ADAM GAILEY ADRIEN FLANQUART ANDREW SCRASE
ANDY GUEST BLAKE WINDER BRUNO EBÉ
CRAIG TONKS DAVID FERNANDEZ GAVIN THOMAS

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CEDRIC MENARD
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OLIVER HARDING

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ADAM BARNETT

Technical Support
LAURIE PELLARD
LISA WOOD
DANNY LING

KAT TYSOE
CARLOS PEREZ-LOPEZ
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Visual Effects Producer DAVID SANGER
Senior Modelers BRANDEN W. SEIFERT • CHRIS HAWTHORNE
Senior Workshop Technicians JONATHAN FABER • BEN RECORD
Senior SFX Technicians SCOTT BEVERLY • RICHARD O. HELMER
Visual Effects Director of Photography TIMOTHY E. ANGULO
Motion Control Operator JOSHUA CUSHNER
Visual Effects Camera JAMES THIBO • CRAIG SHUMARD
Model Unit Gaffer/Key Grip TIM McARDLE • OTTO BETANCOURT
Visual Effects Coordinators KATIE GARCIA • LEAH SARGENT

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Color Timer MATO DER AVANESSIAN
Negative Cutters MO HENRY • ANDREA FICELI
JIM HALL • CHRISTIE MEYER

'Do Not Go Gentle Into That Good Night' by DYLAN THOMAS

Filmed on location in Los Angeles, U.S.A., Alberta, Canada, and Iceland

The Producers would like to thank:

Ken Burns, Dayton Duncan, Florentine Films, PBS, and those interviewed for
The Dust Bowl who participated in the making of this film:
Sam Arguello, Minnie Louise Forester Briggs, Floyd Coen, Melbourne Headrick, Pauline Heimann Robertson,
Charles Shaw, Don Wells, Lorene Del White, Dorothy Christenson Williamson

Sears Family

County of Lethbridge

U.S. Department of the Interior, Bureau of Land Management, Barstow Field Office
and Inland Empire Film Commission

Filmed partly on location in Alberta, Canada, with the assistance of
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or entered into any agreement, in connection with the depiction of tobacco products.

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Christopher Nolan's last film, The Dark Knight Rises, brought to a climax his three Batman films – a unique trilogy that expressed a dark imaginative vision that reflected the uncertainties of the twenty-first century.

In his new film, a group of explorers make use of a newly discovered wormhole to surpass the limitations of human space travel and conquer the vast distances involved in an interstellar voyage.

With Inception Christopher Nolan drew the audience into the inner space of dreams. Now, with Interstellar, Nolan enters the realm of outer space.

Written with his frequent collaborator, Jonathan Nolan, the film stars Matthew McConaughey, Anne Hathaway, Jessica Chastain, and Michael Caine.

There is also an introduction featuring a conversation about the film with Christopher Nolan and Jonathan Nolan.

Based on the film from Warner Bros. Pictures and Paramount Pictures

PARAMOUNT PICTURES AND WARNER BROS. PICTURES PRESENT
IN ASSOCIATION WITH LEGENDARY PICTURES A SYNCOPY/LYNDA OBST PRODUCTIONS PRODUCTION
A FILM BY CHRISTOPHER NOLAN "INTERSTELLAR" MATTHEW McCONAUGHEY ANNE HATHAWAY
JESSICA CHASTAIN BILL IRWIN ELLEN BURSTYN AND MICHAEL CAINE COSTUMES DESIGNED BY MARY ZOPHRES MUSIC BY HANS ZIMMER
EDITOR LEE SMITH, A.C.E. PRODUCTION DESIGNER NATHAN CROWLEY DIRECTOR OF PHOTOGRAPHY HOYTE VAN HOYTEMA, F.S.F., N.S.C.
EXECUTIVE PRODUCERS JORDAN GOLDBERG JAKE MYERS KIP THORNE WRITTEN BY JONATHAN NOLAN AND CHRISTOPH N
PRODUCED BY EMMA THOMAS CHRISTOPHER NOLAN LYNDA OBST THOMAS TULL DIRECTED BY CHRISTOPHER
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